

**PRIX**  
**BOB CALLE**  
**FOR ARTISTS'**  
**BOOKS**

**42 NOMINEES**

**4 WINNERS**

**2017**

**2019**

**2021**

**PRIX**  
**BOB CALLE**  
**FOR ARTISTS'**  
**BOOKS**

**42 NOMINEES**

**4 WINNERS**

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## Association Bob Calle

aims to show and celebrate this particular art form that is the artist's book, and to help its recognition and international influence. It proposes to organise various activities of support and dissemination to promote meetings between artists, publishers, gallery owners, booksellers, curators, collectors and amateurs.

### president

Laurence Dumaine Calle

### founding members

Jean-Philippe Billarant

Jean-Philippe Bourgeno (treasurer)

Anne-Marie Charbonneaux

Stéphane Dumaine-Martin

Gilles Fuchs

Martin Guesnet

Catherine Lamour

Sophie Hovanessian

Richard de la Baume

### collaborators

Denis Bacal (website, photos)

Biliana Furnadzhieva (organization)

Julie Obadia (graphic design)

Julie Benameur (graphic design)

Jean-Claude Perino (organization)

Julia de la Rosa ( video and events

reports 2017, 2019, 2021)

### films by Valérie Mréjen

• *Page 1 (What is an artist's book?)*

HD video HD colour, 13'

• *Page 2*, interview of Pierre Leguillon,

winner 2021, by Bertrand Schefer,

HD video, colour, 10'

**vidéos** by Julie obadia (2019) and Biliana

Furnadzhieva (2021), of nominated artists

explaining their process, 18'

## Prix Bob Calle

with an endowment of 5000 euros, it rewards each year an artist's book selected by experts from Europe. It is awarded by a jury composed of different recognized contributors for artists' books.

## Tribute

This artist's book prize was initiated as a tribute to Bob Calle, oncologist and major collector, creator of the museum Carré d'Art de Nîmes. Friend with artists, discoverer of talents, he had a passion for artists' books. He conceived artists' books as works of art themselves, original and unique.

## Prix Bob Calle for artists' books european prize

This prize was launched thanks to:

**Fondation Jan Michalski pour l'écriture et la littérature**  
during the three first years

**École des Beaux-Arts de Paris**  
for their partnership

**Prix  
Bob Calle  
2017  
for artists'  
books**

**1<sup>st</sup> edition**

## Prix Bob Calle 2017

### 1<sup>st</sup> edition

The Association Bob Calle expresses its gratitude for their welcome and support to **Fondation Jan Michalski for writing and literature** and to **La Culture pour Vivre**, for the hosting the jury, **Centre Dominique Vivant Denon, Musée du Louvre**, to **Françoise Mardrus and Françoise Dalex**.

### 33 books were selected by 8 experts:

#### Germany

##### **Anne Thurmann-Jajes**

head of the Centre for Artists' publications at the Weserburg Museum for Modern Art, Bremen

#### United Kingdom

##### **Arnaud Desjardin**

The Everyday Press. Artist, bookseller and publisher, London

#### Belgium

##### **Carine Bienfait**

director of JAP/ Jeunesse & Arts plastiques, publisher, Brussels

#### Denmark

##### **Thomas Hvid Kromann**

researcher, Center for Manuscripts and Rare Books, The Royal Library Denmark, Copenhagen

#### Spain

##### **Mela Dávila-Freire**

curator, Reina Sofia Museum, Madrid

#### France

##### **Cécile Pocheau Lesteven**

chief Curator, Contemporary Prints and Artists' Books, BnF, Paris

#### Switzerland

##### **Christoph Schifferli**

collector, Zurich

#### Italy

##### **Johannes Van Der Donk**

bookseller, Studio Montespecchio, Montese.

### the jury:

**Jean-Michel Alberola**, artist, **Jérémie Bennequin**, artist, **Christian Boltanski**, artist, **Jean Marc Bustamante**, director of the Beaux-Arts de Paris, **Laurence Dumaine Calle**, president of the Association Bob Calle,

**Anne Mœglin-Delcroix**, emeritus professor of universities, **Jean-Marc Prevost**, curator and director of Carré d'Art-Jean Bousquet in Nîmes, **Hubert Renard**, artist.

### nominated 8 books:

Germany **1**  
Belgium **1**  
Denmark **1**  
Spain **1**  
France **3**  
Switzerland **1**



## Francesc Ruiz

### *Fahrenheit 451's Comic*

Captures editions, 2016 - 400 copies  
 web: www.captures-editions.com - ISBN: 978-2-9533912-9-9  
 no text, illustrations in colour, 8 p., 31x20 cm

### ex-aequo winner Bob Calle prize 2017

*Fahrenheit 451's Comic* is a reconstruction exercise of one of the props from the film *Fahrenheit 451* by François Truffaut (1966), adapted from the eponymous novel by Ray Bradbury. It's about the band drawn, without text, that Montag, the main character, flips through for a few seconds at the beginning of the film. Francesc Ruiz reconstituted the newspaper from collections of images, the illustrations original comics visible in the film and images from the rushes of the shooting. He combines this initial research with an investigation of the alleged author of the newspaper and on the British comic book world of the time, marked by the publication in the

*Daily Express* of comic strips with James Bond as heroes, conceived by John McLusky and then by Yaroslav Horak. This investigation feeds the composition and inspired style of the two designers. Other vignettes, of original design, are introduced to evoke themes related to the film and to the novel in a non-linear narrative style where it is also about censorship, surveillance and autodefense. Beyond this exercise of subjective reconstruction, Francesc Ruiz questions the status of comics as a means of mass communication, hijacked in Ray Bradbury's dystopia, which he places on the same level as 3D pornography or wall TV.

**Francesc Ruiz** was born in 1971 in Barcelona, where he lives and works. Artist since the 90s, he has focused his work on drawing, using comics to explore new narrative languages. He calls it *the expanded comic*. francescruiz.com



After the woman touched the painting she felt  
no desire to be further insulted by the bleak  
and direct affront that had troubled her from  
the moment she had entered the building.

## Stefan Sulzer

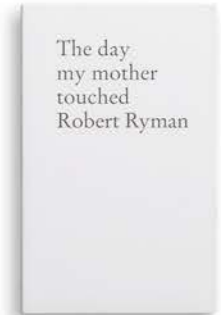
### *The day my mother touched Robert Ryman*

**Editions Taube, 2015** - 500 copies

web: [www.editiontaube.de](http://www.editiontaube.de) - ISBN: 978-3-9814518-7-0

2<sup>nd</sup> edition in 2016: 700 copies, ref.: ET062

souple cover, perfect bound, hot stamping  
b&w, in english, 168 p., 11x17 cm



### **ex-aequo winner** **Bob Calle prize 2017**

Stefan Sulzer's artist's book tells the story of a visit by the author's mother to the Dia Art Foundation in Beacon, NY, to see Robert Ryman's white paintings. Once we get there, the mother felt so disturbed by the elegance and simplicity of Ryman's paintings that, slowly but concentrating, she let her hand slide over one of the paintings. Stefan Sulzer intertwines this scenario with statements about Ryman's work and

thus creates a sharp and poetic narrative about the analytical and emotional reception of art. The layout of the book uses strategies borrowed from Ryman: the excessive use of white space creates a subtle and hermetic object corresponding to an affirmation in the book. Mallarme was talking about the white of the page as a void that relieves the intensity signified by the darkness of the print.

**Stefan Sulzer**, born in 1975 in Switzerland, studied Fine Arts in Zürich, Glasgow, New York and London. In parallel with his conceptual approach to video, sound, photography and installation, he maintains close link with the artist's book. In recent years, he has produced several artist's books with Editions Taube - [www.stefansulzer.com](http://www.stefansulzer.com)



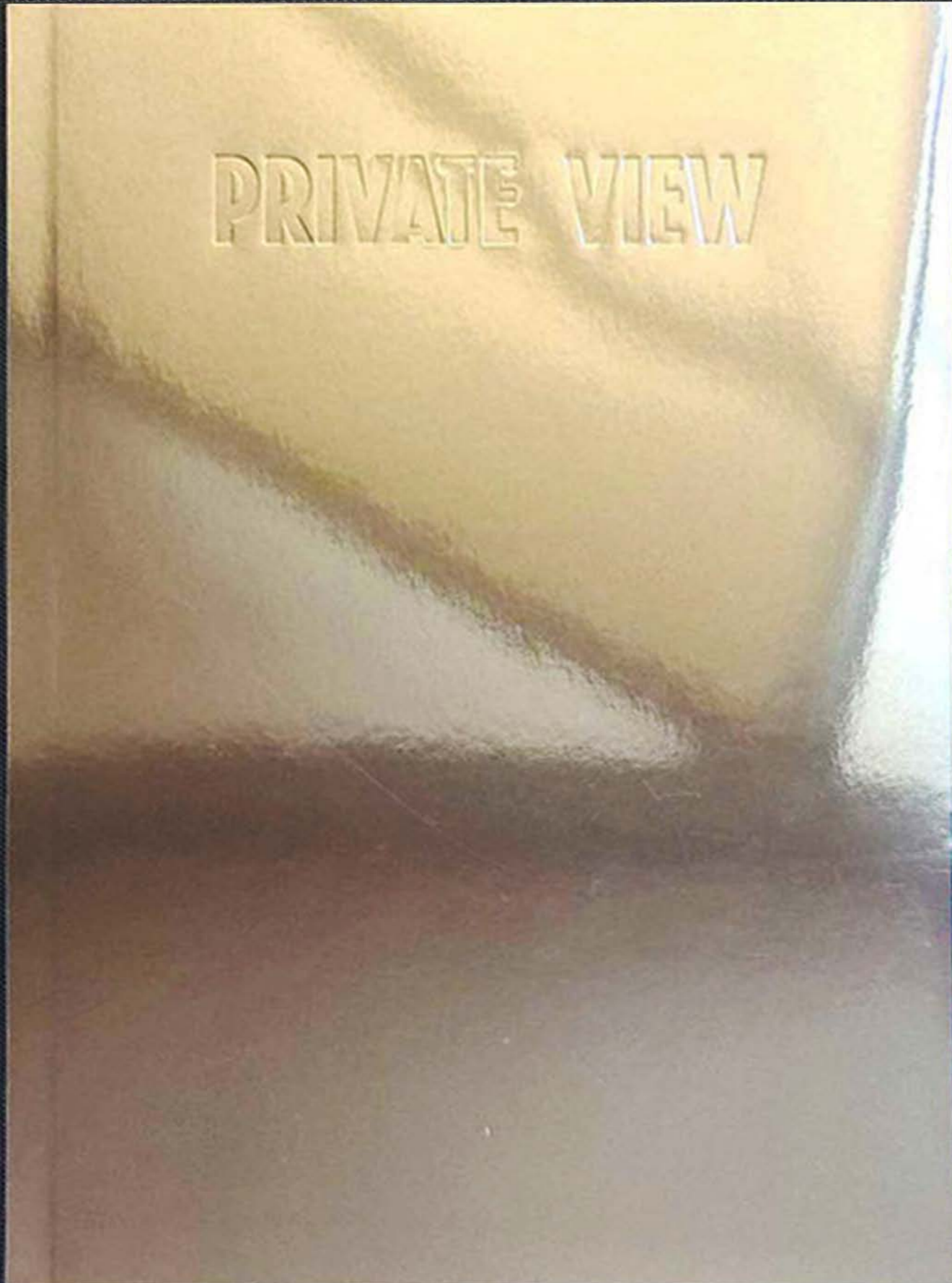
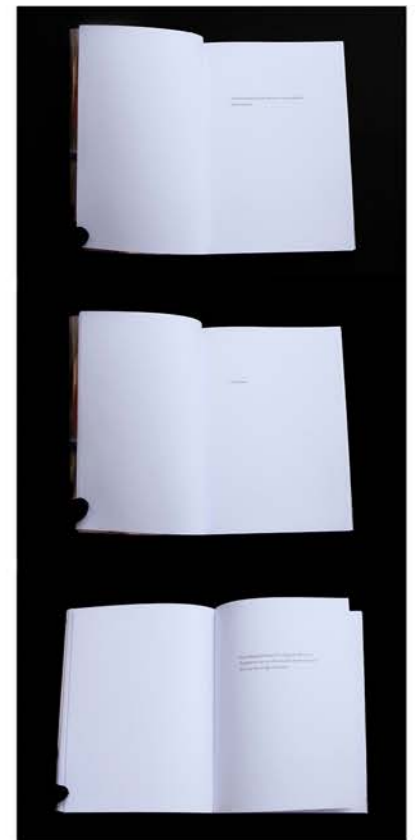
## mark artist's collective

### *private view*

**Self-published, 2016** - 40 copies  
 web: [birteendrejat.com/mark-artist-collective](http://birteendrejat.com/mark-artist-collective)  
 soft cover, mirror, 84 p., 22x16 mm

The artist's book is based on notes at the opening of a group exhibition, Städtische Galerie Bremen, on 05.02.2011, 7 p.m. The gallery space is empty. A room has a white wall in the middle. Guests arrive one after the other and fill the room. People drink, talk and behave as usual. From the beginning, the experiments, listenings and talkings are carefully noted in simple sentences and then selected, and printed on standard paper and immediately displayed in the gallery. Throughout the evening, a formal and linguistic grid is established. The current situation is captured sentence by sentence. It become narratives; visitors become protagonists. The very situation is constantly expanding the installation. Sentences installed during the evening will remain hanging throughout the exhibition period. Mark is interested in the timing of the involvement of all the participants and the expansion of collective fatherhood. This artist's books is an extension of the exhibition space.

**Mark**, is an artists collective: five women from the disciplines of architecture, design, science and fine arts.





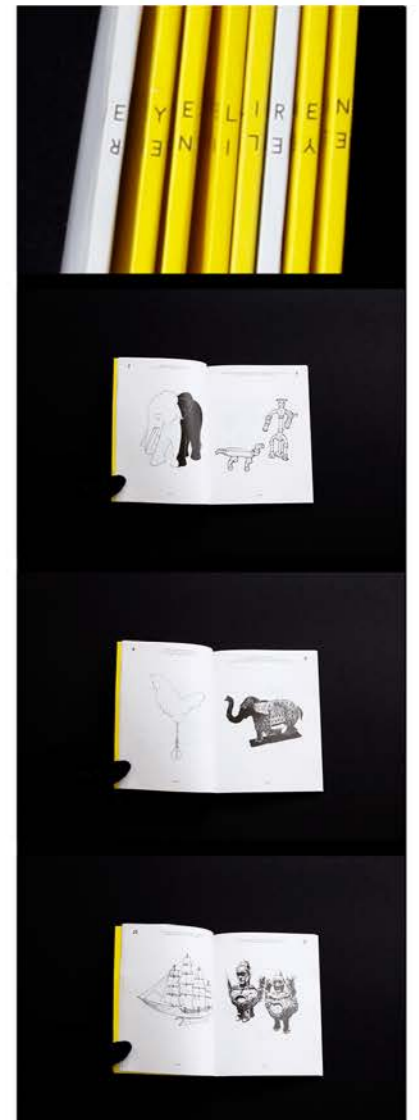
## Denicolai & Provoost *Eyeliner*

**Self-published, 2017** - 5000 copies  
web: [www.denicolai-provoost.com](http://www.denicolai-provoost.com)  
soft cover, 18,3x11,6 cm

Denicolai & Provoost have produced this free book as a catalogue/guide for their exhibition *Eyeliner* in the framework of the Belgian Art Prize. The artists selected in the city of the objects highlighted by the

inhabitants of Brussels on the cover of the booklet has been designed so that the spine can recompose the name of the exhibition although the contents are identical.

**Simona Denicolai et Ivo Provoost** are multidisciplinary artists. They work with animation, objects, installations, performance, video, publishing. They willingly offer collaborative and procedural protocols, sometimes long-term, sometimes in the form of a performance, which involve collaboration with actors who are not linked to the art world. They willingly borrow existing elements to associate, dissociate, assemble them and create a language. They work more as intermediaries to create dialogue. This position of intermediary is their interest. What is the role of the artist in the city?



A Art Director



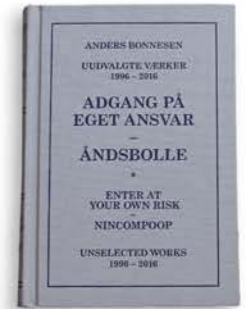
**Anders Bonnesen**  
*Enter at your own risk - Nincompoop*  
*unselected works 1996-2016*

**\*(asterisk), 2016**

web: forlagetasterisk.blogspot.dk - ISBN: 978-87-92733-52-8  
hard cover, 464 p., 14x19 cm

Book or artist catalogue? It certainly resembles the latter, but Bonnesen's ironic attitude is striking. The 454 works of art, whose titles contain puns, are arranged alphabetically, including the epilogue and the list of errata. As a hybrid of two opposing uses of the book of / as art, artist's book and catalogue, this specific book represents a challenging uncertainty.

**Anders Bonnesen** is a Danish artist born in 1976. His work has been featured in several exhibitions in galleries and museums, including the Herning Museum of Contemporary Art and the Charlotte Fogh Contemporary, in Denmark. [www.andersbonnesen.dk](http://www.andersbonnesen.dk)



## Aurelie Noury

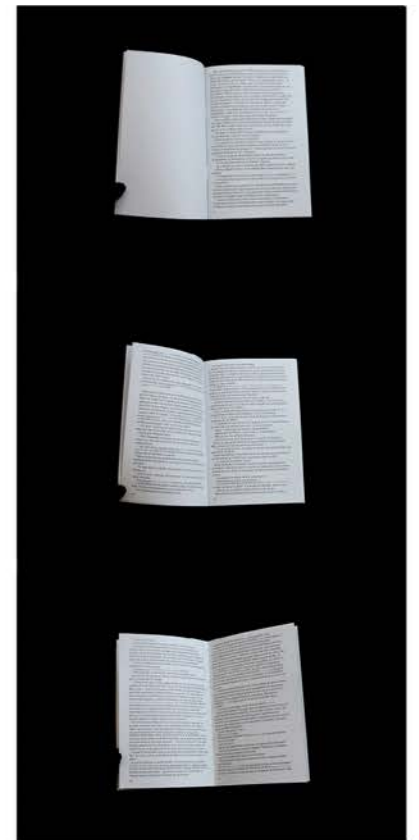
### S.T GARP La pension grillparzer

**Editions Lorem Ipsum c/o Shelter Press, 2016** - 200 copies  
 2<sup>nd</sup> edition: unlimited  
 web: [editions-loremipsum.blogspot.fr](http://editions-loremipsum.blogspot.fr)  
 soft cover, 32 p., 20x13 cm



Aurelie Noury: *This book is part of a collection of imaginary books hitherto embedded inside real books, quoted in extenso in the book that contains them or involving the realization of certain literary fictions as in Borges' work.* The author of *La Pension Grillparzer*, S. T. Garp, is the protagonist of the novel *The World according to Garp*. by John Irving. Since 2014, the form and graphics of each book in this series have been entrusted to another publisher, who is responsible for developing, based solely on the plain text, instructions for layout that the actual layout will scrupulously respect. In addition to the opportunity to bring together a number of friends-publishers around the same project, it is also important not to interfere in the form of a book whose textual content remains the only known element. The project of Lorem Ipsum Editions to give autonomy to texts already existing in other editions (either really or virtually) is part of a conception of the editorial approach as an artistic practice. With its collection of "embedded literature" and its choice of delegating the design of each book to a third party, Aurelie Noury blurs the lines between fiction and reality and challenges the notion of author. With texts that are not in the public domain anymore, the artist bypasses the question of copyright by invoking the right to parody for visual artists. The creation of the model of *The Pension Grillparzer* was entrusted to Bartolome Sanson of Shelter Press. The choice of sobriety in the Anglo-Saxon style (grey paper, typography, novel universe, looped staples) contributes by contrast to detach the text from its original book, the very abundant and baroque *The World according to Garp*.

Graduated from the Superior School of Art and Design of Saint-Etienne in 2008, **Aurelie Noury** works as a photographer, videographer and editor - [www.aurelienoury.com](http://www.aurelienoury.com)



Mon père était employé à l'Office du tourisme autrichien. Ce fut ma mère qui décida que toute la famille l'accompagnerait dans ses voyages lorsqu'il prenait la route pour espionner au profit de l'Office du tourisme. Nous l'accompagnions donc, ma mère, mon frère et moi, dans ses missions secrètes pour démasquer l'impolitesse, la poussière, la mauvaise cuisine, les pratiques cavalières des restaurants, pensions et hôtels autrichiens. Nous avions pour consigne de provoquer des problèmes à tout propos, de ne jamais commander exactement ce qui figurait au menu, de simuler les exigences bizarres des clients étrangers – horaires de nos bains, besoin urgent de cachets d'aspirine et itinéraire pour se rendre au zoo. Nous avions pour consigne de nous montrer courtois, mais pointilleux; sitôt la reconnaissance terminée, nous venions rendre compte à mon père demeuré dans la voiture.

– Leur coiffeur est toujours fermé le matin, disait par exemple ma mère. Mais ils en recommandent de tout à fait convenables en ville. Rien à dire, bien sûr, à condition qu'ils n'affirment pas qu'il y a un coiffeur dans l'hôtel.

– Eh bien, c'est pourtant ce qu'ils affirment, disait papa en inscrivant une note sur un bloc géant.

C'était toujours moi qui conduisais.

– La voiture ne couche pas dans la rue, disais-je, mais entre le moment où nous l'avons confiée au portier et celui où nous l'avons récupérée au garage de l'hôtel, quelqu'un est allé ajouter quatorze kilomètres au compteur.

– C'est là le genre de problème dont il faut se plaindre directement à la direction, disait mon père, en faisant une note.

– Il y a une fuite dans les toilettes, disais-je.

– Je n'ai pas pu ouvrir la porte des WC, disait mon frère, Robo.

– Robo, disait maman, tu te débrouilles toujours mal avec les portes.

– C'était quoi, en principe? demandais-je. Un « catégorie C »?

– Je crains bien que non, faisait papa. Il est toujours inscrit en catégorie B.

Nous roulions un moment en silence; nous connaissions notre cas de conscience le plus grave quand nous devions changer la catégorie d'un hôtel ou d'une pension. Nous ne recommandions jamais à la légère une modification du classement.

– Je suis d'avis que cela mérite une lettre à la direction, proposait maman. Une lettre pas trop aimable, mais pas trop brutale non plus. Contentons-nous de faire état des faits.

**Sharon Kivland**  
***A Lover's Discourse,***  
***Un discours amoureux***

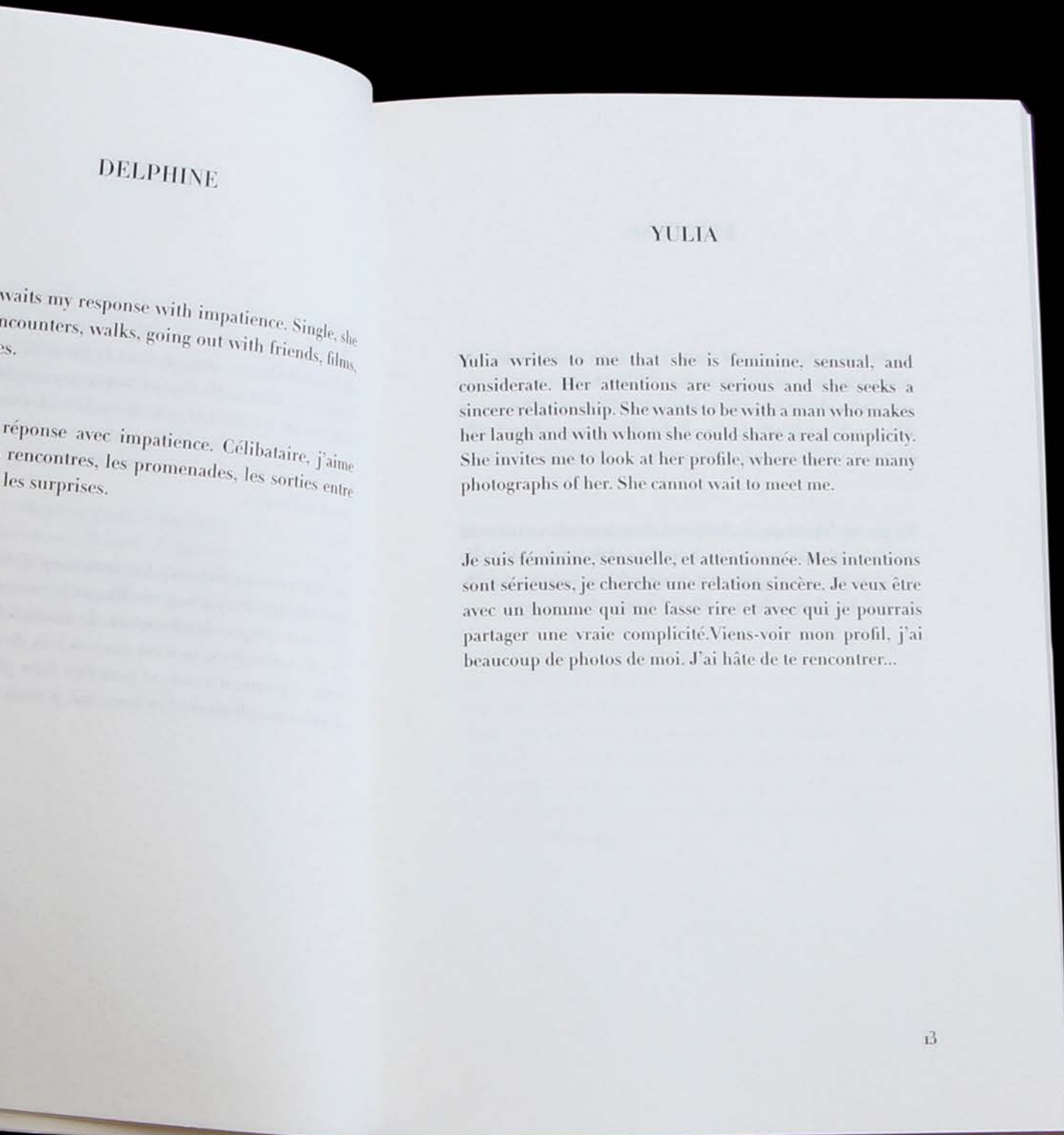
**Ma bibliothèque, 2017**

web: [www.sharonkivland.com](http://www.sharonkivland.com)  
 soft cover, 104 p., 20,5x14 cm



Presentation of the book by Sharon Kivland: *I read spams from dating sites as if they were intended only for me in a sincere true love relationship, until their repetitive nature annoys me. I posted them on Facebook while I was thinking about the shape I could give to this material. My friend A.C. told me how much he appreciated my love speech. The form became clear: it would be according to the French edition of "Les Fragments d'un discours amoureux" by Roland Barthes (Tel Quel, Seuil, 1977).* Sharon Kivland's work explores language, memory, the female condition, sexuality and desire. Her protean plastic language feeds on her literary, philosophical, psychoanalytical research. For *A lover's discourse*, the artist uses the model (in the Tel Quel collection) and the introductory text of Barthes' famous essay (*the love speech today is extremely solitary*) but replaces the philosopher's proposals with a series of pseudo dialogues in which a speaker (in English) literally appropriates stereotypical statements (in French) of women's profiles on dating websites. The process is efficient, the book is marked by this discreet humour that characterizes Kivland's work. The book is self-edited and self-printed.

**Sharon Kivland** was born in Germany in 1955. American citizen, she works in London and France. She holds two Masters in Art History (Goldsmiths College, University of London, 1995). Doctorate (University of Reading, History of Art Department, 2002). She is a research associate (Centre for Freudian Analysis and Research, London).

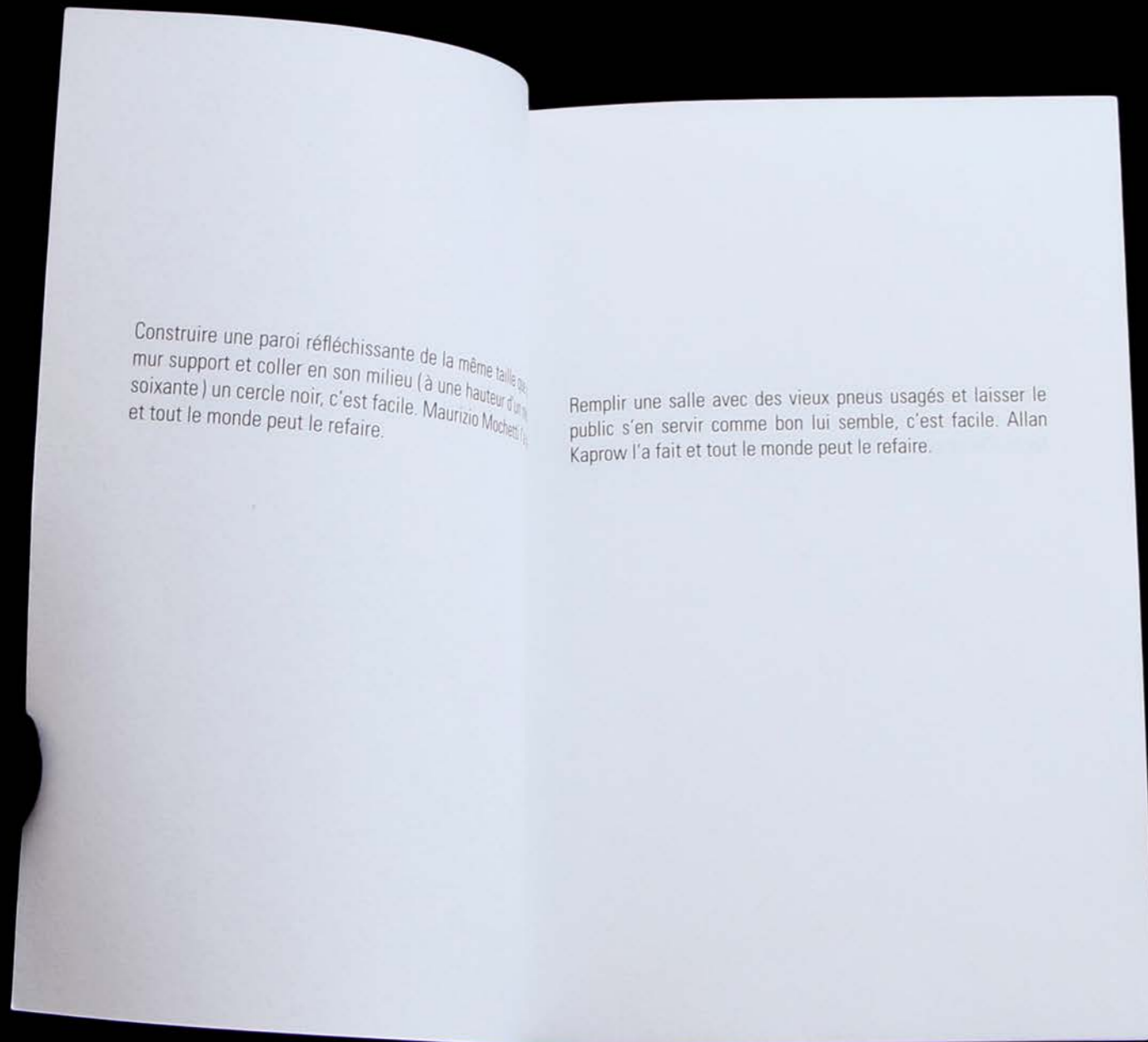
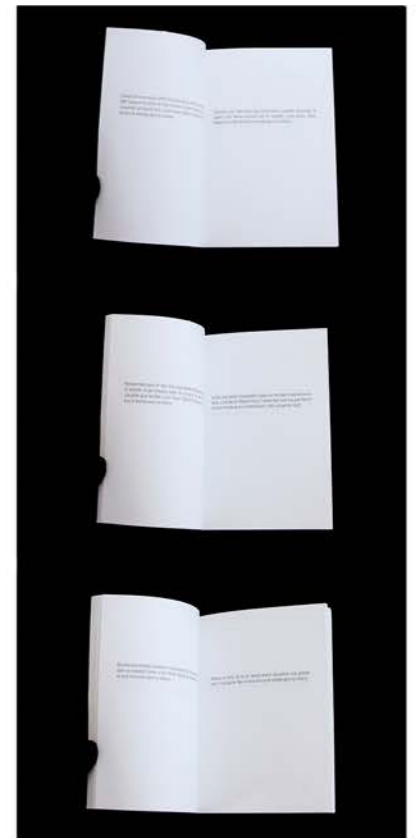


**Eric Watier**  
**Plus c'est facile, plus c'est beau:**  
**prolegomènes à la plus belle**  
**exposition du monde**

**Editions Incertain sens, 2015** - 1000 copies  
 web: [www.incertain-sens.org](http://www.incertain-sens.org)  
 soft cover, 90 p., 19x13,4 cm

*The easier it is, the more beautiful it is: Prolegomena at the most beautiful exhibition in the world* is presented in the form of 89 short proposals - one per page. Each is built on the same model: the technical description of a famous work of contemporary art, followed by the affirmation of the ease of reproduction of the process. For example: *Spill a cup of sea water on the floor, it's easy. Lawrence Weiner did it and anyone can do it again.* By providing a neutral and objective panorama of famous devices of artistic production, Eric Watier desacralizes the notion of a work of art and updates the notions of reprise and quotation, which are particularly common in contemporary art. *The easier it is, the more beautiful it is*, is a sentence taken from an interview with Gil J Wolman conducted by Michel Giroud and published in the catalogue of the exhibition *Hors limites, 1994-1995*, Centre Pompidou. This book is part of the 2012 *Inventory of destruction* (inventory of artists who have voluntarily destroyed their own works): a reflection on the conditions of contemporary post- Duchampian art production and the discourse that accompanies it. The neutral layout (white cover, one assertion per page) gives a systematic dimension to the subject, the process is efficient, the book is funny.

**Eric Watier**, for more than ten years, has used books as his artistic practice. Often simple-looking and free, his publications take various forms: booklets, posters, leaflets, postcards, blocks - [www.ericwatier.info](http://www.ericwatier.info)



**Prix  
Bob Calle  
2019  
for artists'  
books**

**2<sup>nd</sup> edition**

## Prix Bob Calle 2019 2<sup>nd</sup> edition

### 50 books were selected by 13 experts:

#### Germany

**Dr. Lilian Landes**  
curator, Artists' Book  
Collection, Bavarian State  
Library

**Dr. Rüdiger Hoyer**  
bibliotheksdirektor,  
Zentralinstitut für  
Kunstgeschichte

#### United Kingdom

**Arnaud Desjardin**  
The Everyday Press. Artist,  
bookseller and publisher,  
London

**Gustavo Grandal Montero**  
PhD researcher, University of  
the Arts, London

#### Belgium

**Carine Bienfait**  
director of JAP/ Jeunesse &  
Arts plastiques, publisher,  
Brussels

#### Denmark

**Thomas Hvid Kromann**  
researcher, Center for  
Manuscripts and Rare Books,  
The Royal Library Denmark,  
Copenhagen

#### Spain

**Mela Dávila-Freire**  
curator, Reina Sofia Museum,  
Madrid

**Moritz Küng**  
independent curator, critic, and  
editor, Barcelona

#### France

**Cécile Pocheau Lesteven**  
chief Curator, Contemporary  
Prints and Artists' Books, BnF,  
Paris

#### Netherlands

**Suzanna Héman**  
curator, Stedelijk Museum  
Amsterdam

#### Poland

**Katarzyna Krysiak**  
chief curator, Foksal Gallery in  
Warsaw

#### Switzerland

**Christoph Schifferli**  
collector, Zurich

#### Italy

**Giovanni Iovane**  
director of Academy of Fine  
Art, Brera, Milano

### the jury:

**Martine Aboucaya**,  
conceptual art gallery and  
research of poetic forms,  
**Jean-Michel Alberola**,  
artist, **Françoise Billarant**,  
collector of conceptual  
and minimal art, The Silo  
at Marines, **Christian**  
**Boltanski**, artist, **Laurence**  
**Dumaine Calle**, president  
of the Association Bob Calle,  
**Line Herbert-Arnaud**,  
doctor of contemporary art  
history, teacher, art critic  
and curator, **Jean Yves**  
**Lacroix**, french writer  
and translator, bookseller

(ILAB), **Florence Loewy**,  
bookseller, specialist in the  
artist's book, **Jean de Loisy**,  
director of the Beaux-Arts de  
Paris, **Alfred Pacquement**,  
National Museum of Modern  
Art, honorary director of the  
Pompidou Centre, **Jean-**  
**Marc Prevost**, curator and  
director of Carré d'Art-Jean  
Bousquet in Nîmes, **Hubert**  
**Renard**, artist, **Bertrand**  
**Schefer**, writer, director and  
translator, **Anne Mœglin-**  
**Delcroix**, emeritus professor  
of universities

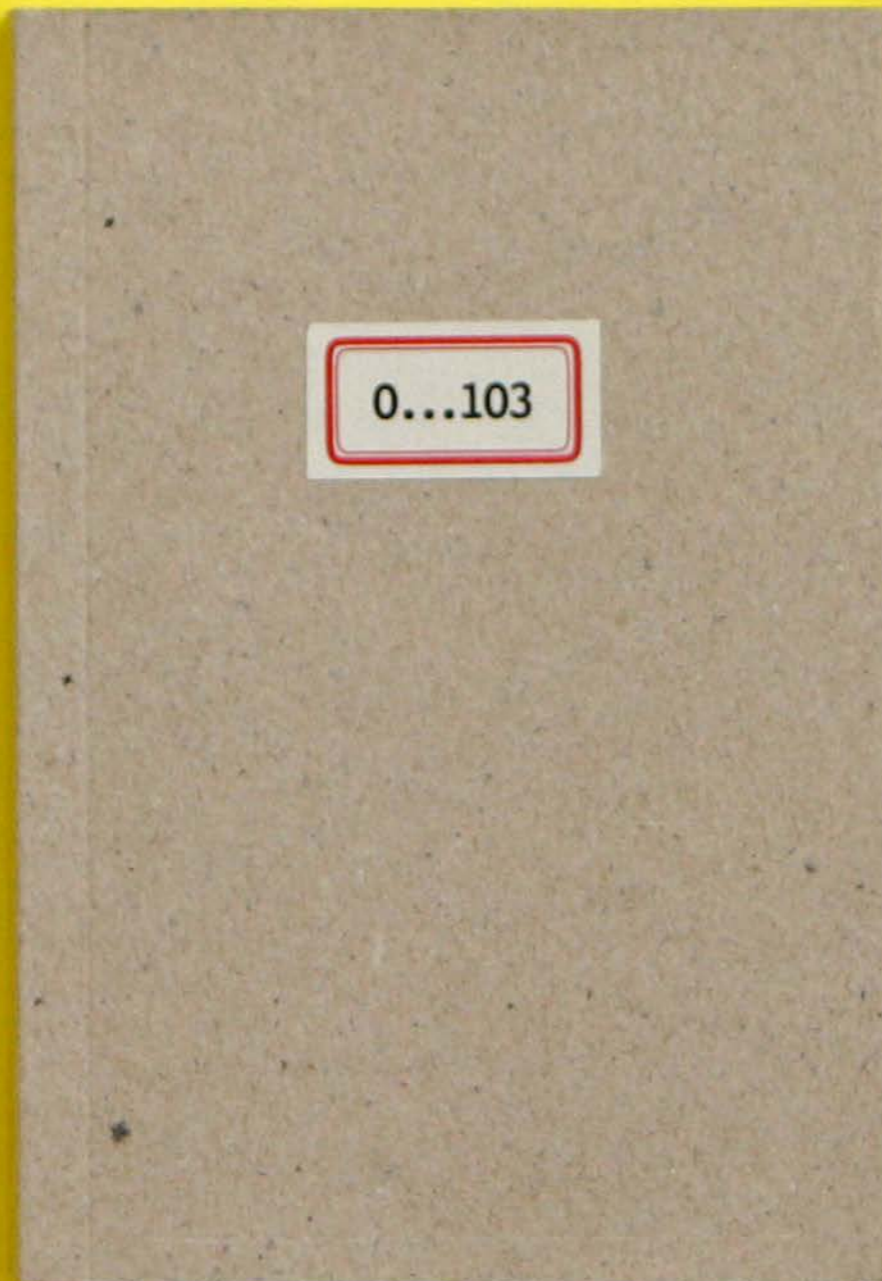
### nominated 14 books:

Germany **1**  
Belgium **2**  
Denmark **1**  
Spain **2**  
France **2**  
Italy **2**  
Poland **1**  
Switzerland **1**  
Netherlands **2**

## Jean-Marie Krauth

### 0...103

Editions Ju Young Kim, 2018 - 100 copies  
www.atelierjuyoungkim.com  
(out of print) in colour, 226 p., 8,5x12,5 cm



### Winner of the Prix Bob Calle 2019

At the beginning of March 2013, hundreds of detective novels and thrillers, stored in the boxes of a bookseller in Kleber Square in Strasbourg, caught my attention. While observing these books, came to me the idea of an ephemeral digital project: to create a calendar by juxtaposition of firsts covers featuring in their title elements of dates. Thus, for 94 days, from March 20, 2013, the first day of spring to June 21, the first day of summer, under the pseudonym Decompte, with my editor Ju-Young Kim, every evening, a few minutes from midnight, we sent emails to our contacts, with the date of the next day. Solicited by many recipients of our mailings, we decided to make a book. This book corresponded to our ephemeral digital mailings and was published in 100 copies with 94 dates and 231 different covers. In 2018 I have decided to do a new artist's book project on this theme. My intention was to design a book with covers of crime novels whose titles constitute both the content and pagination. I managed to put together a complete suite of 0 to 103 matching foliotage. Despite a logical pagination, the complete titles and illustrations are revealed through the pages in an unexpected, sometimes surprising and funny way. Like the exquisite corpses of the Surrealists, the sequence of titles, images, styles, languages mobilizes imagination to create possible or improbable relationships.

**Jean-Marie Krauth** (1944-2020) travels and encounters as an artist's activity. If a question or situation requires making a book, I do a book, just as I would do an installation or something if it were necessary. He appeared on the art scene in the early 80s, in a few landmark exhibitions: *After classicism* in Saint-Etienne, *Atelier 84* at the ARC, *À Pierre et Marie*, an exhibition under construction in Paris. Both demanding and discreet, away from the art market, mainly based on the memory of places, questioning poetry through various interventions: sculptures, installations, language, cartels, books, neon lights... For the past fifteen years, he has mainly produced artist books, often during his many travels, sometimes in complicity with Éditions de l'Observatoire, Marseille, *Secret Noise*, Dunkirk, *Ju-Young Kim*, Strasbourg.





## Jef Geys

### 234

**CNEAI Keymouse, 2018** - 300 copies  
 web: [www.keymouse.eu](http://www.keymouse.eu) - [www.cneai.com](http://www.cneai.com)  
 perfect bound, b&w, 68p., 21x29,7 cm

### Special prize of the Prix Bob Calle 2019

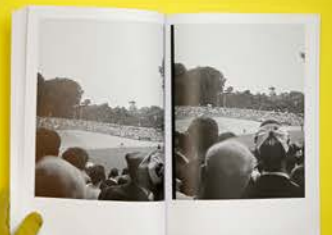
This artist's book brings together the 67 black and white photographs from his contact board No. 234, from the series of photographs taken by Jef Geys during the 1969 Tour de France, the year of the Eddy Merckx's first victory, on 20 July, the same day as man's first step on the Moon. In the summer of 1969 Jef Geys decided to follow the Tour de France. Passionate about Cycling like many of his compatriots, the Belgian artist photographs the stages of what will be Eddy Merckx's first victory. He then made a series of photographs that juxtaposed plural realities: sociological, urban, ethnographic or artistic. The images treat

runners equally with fans and onlookers. Logos and advertisements in the stage cities are the symbolic literature of the event. This is the amateur's point of view, the true amateur, the one who, in a repetitive gesture and rarely without any aesthetic project, embodying the purest critical position, as a voyeur. Published to coincide with the travelling exhibition *The Tour de France 1969 by Eddy Merckx* at Cneai, Pantin ; CAPC Museum of Contemporary Art in Bordeaux; Alençon Shower Baths; Passages Contemporary Art Centre, Troyes; IAC, Villeurbanne, and Galerie Air de Paris between 2016 and 2018.

**Jef Geys** (1934-2018) is a Flemish artist. His work, with an autobiographical and social dimension, creates a constant link between culture and triviality. Focusing on the "world as a medium", Jef Geys has multiplied his experiences: working with neighbourhood committees, participating in a cabaret, exposing pornography, leading a party... These are all experiences that also aim to inscribe in a powerful everyday life what institutions and common sense tend to marginalize. Since 1971, the artist edited the newspaper *Kempens Informatieblad* (referring to the region of Flanders in which he lived), a documentary publication accompanying each of his exhibitions. He represented Belgium at the 53rd Venice Biennale in 2009.



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## Joachim Schmid *Unfortunate Selfies*

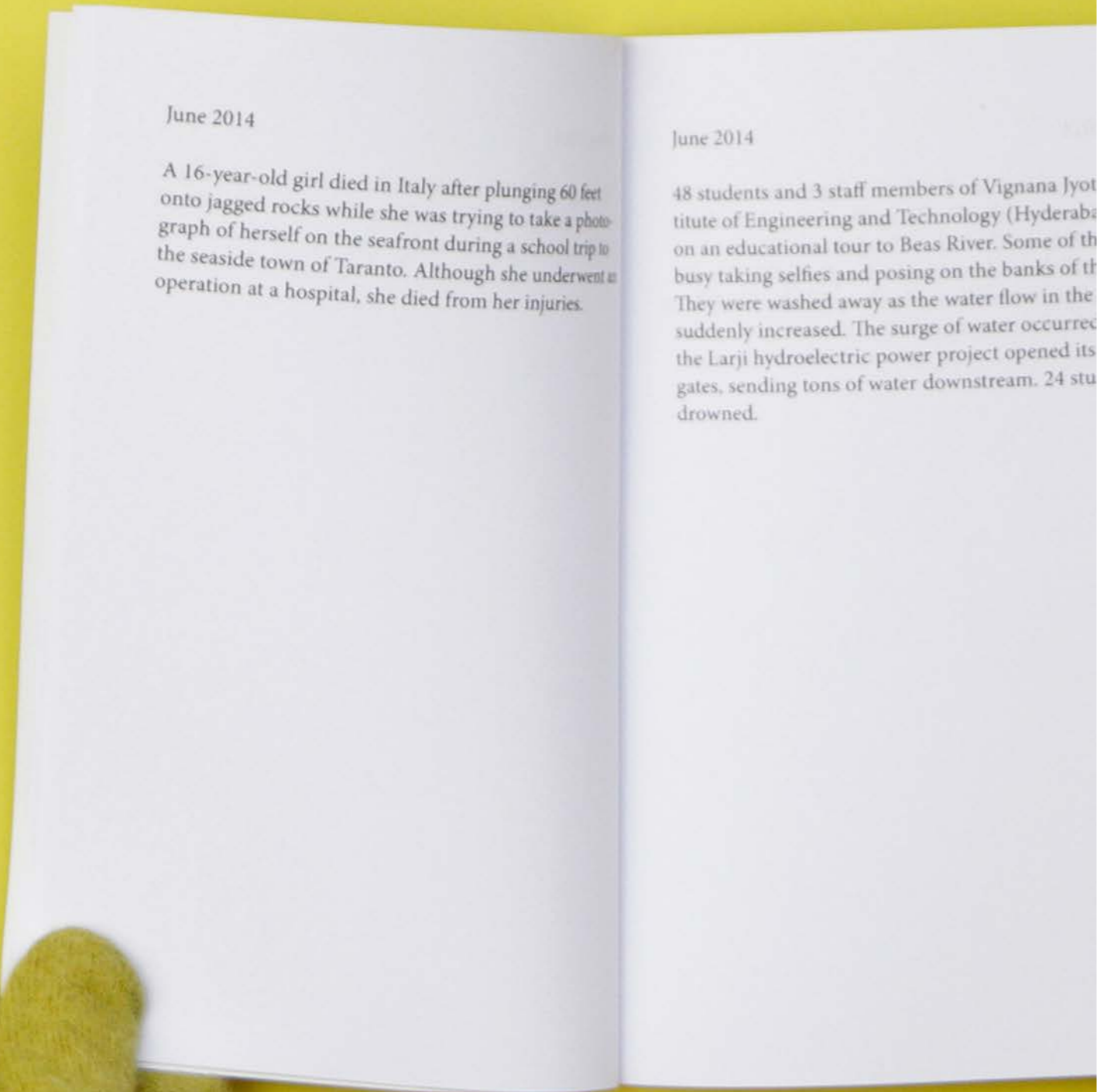
### Self-published, 2016

web: [www.lumpenfotografie.de](http://www.lumpenfotografie.de)  
print on demand, b&w,  
soft cover, 76 p., 17,5x11 cm



Compilation of international news reports on (mainly fatal) accidents that occurred while people were distracted by taking selfies. Many of these incidents seem so surreal that it's hard to believe what we're reading. But all the accidents described in this book have actually occurred.

**Joachim Schmid**, born in 1955 in Balingen, lives in Berlin. In 1976-1981, he studied visual communication at the Fachhochschule for Gestaltung Schwebisch Gmünd and the Hochschule der Künste Berlin - [www.schmid.wordpress.com](http://www.schmid.wordpress.com)



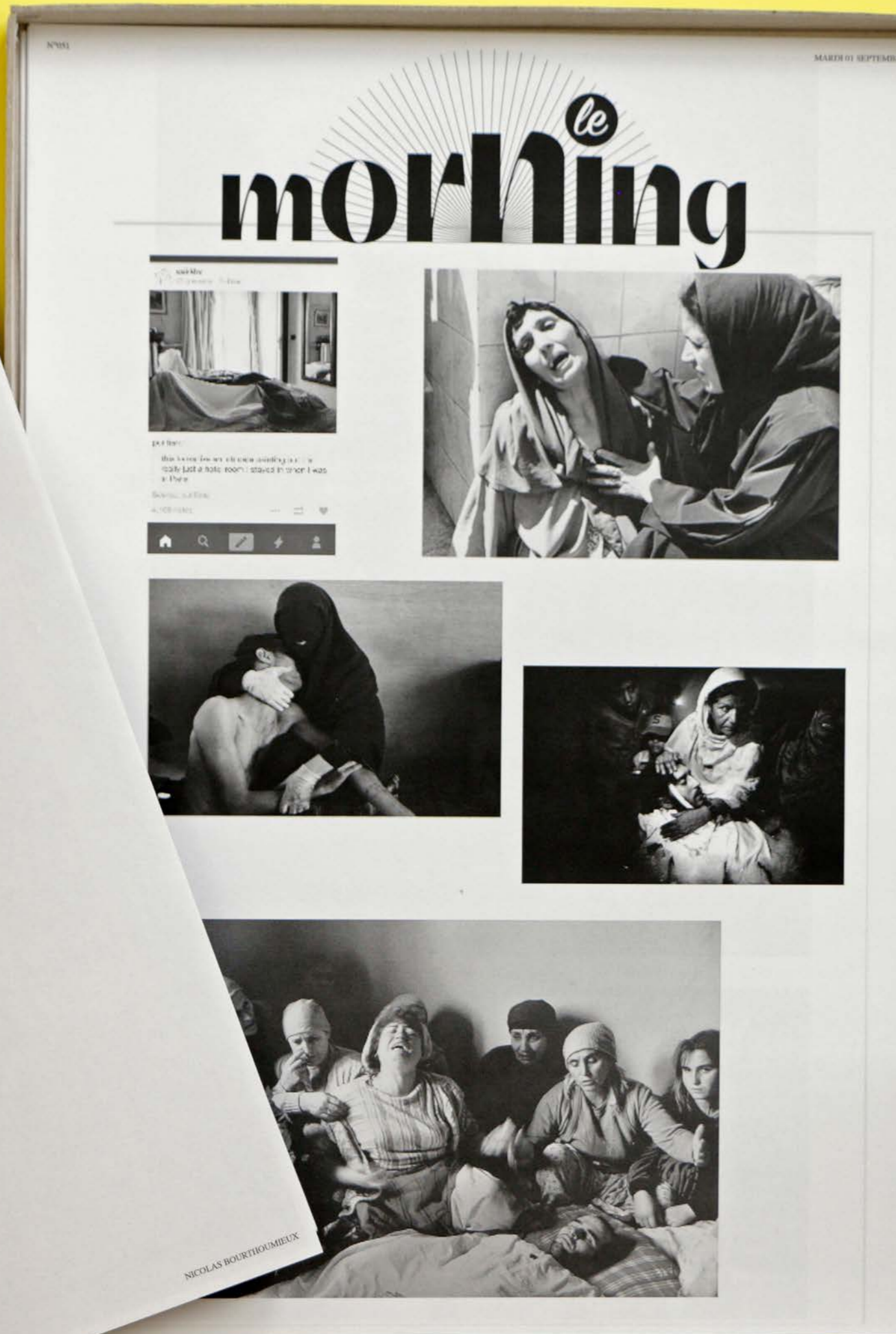
## Sebastien Reuze *Le morning*

**Herman Byrd, 2015** - 100 copies  
web: [www.sebastienreuze.net](http://www.sebastienreuze.net)  
b&w newspaper in a cardboard box  
104 p., A3 photocopies

*The Morning* is a newspaper published five times a week, from Thursday morning to Saturday morning, on the *Le Night* counter, September 21-25, 2015. *The Morning* is a Herman Byrd project, directed and coordinated by Sebastien Reuze. Herman Byrd is the avatar created by Erwan Maheo, Sebastien Reuze,

Margaux Schwartz. *Le Night* is the bar centre of Bazouges -La-Peruse, a village in Brittany, between Rennes, Saint Malo and Mont Saint Michel, France. *The Morning* associates the news with current events, proposals from artists, texts by researchers, press artists, local ads, etc., all on the same level. It's a newspaper.

**Sebastien Reuze**, born in 1970 in France, lives and works in Brussels. His work focuses on different practices and mediums of photography, and their relationship to contemporary myths that have in common a reflection on the time and its effects, its nature and its implications.



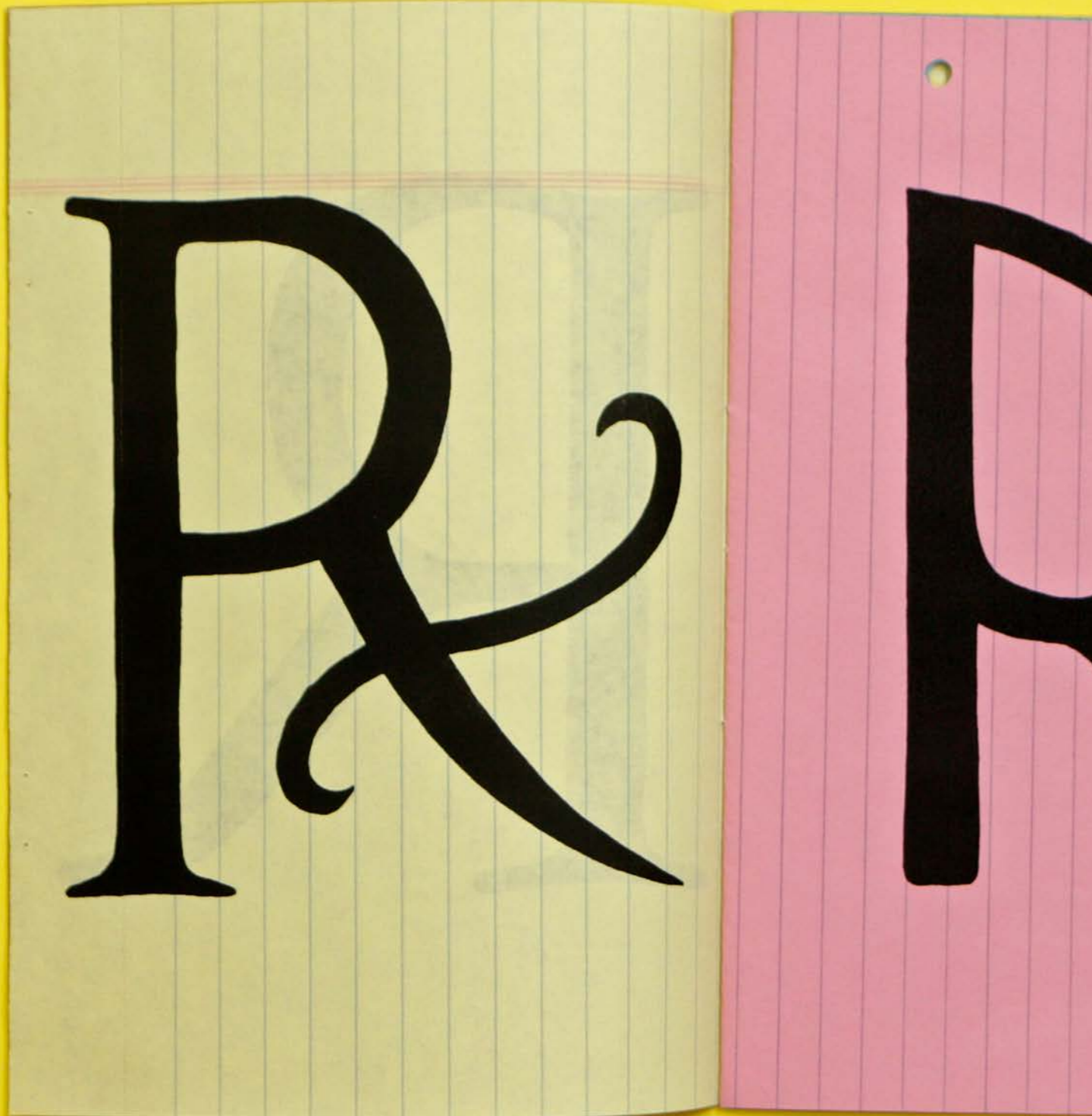
**Åse Eg Jørgensen**  
**Kompendium 33 | 2017:**  
***R i Rom – R in Rome***

**Space Poetry, 2017** - 40 copies  
 web: [www.spacepoetry.dk](http://www.spacepoetry.dk) - ISBN: 978 87 7603 185 5  
 soft binding, in colour, 16 p., 15x21 cm

This artist's book is inspired by a trip in Rome and its surroundings, where the artist collected letters *R* from Roman inscriptions (from Antiquity to the beginning of the 20th century). In the book the *R*'s are printed on coloured paper. Detached from its communication function, one (re)discovers the sculptural qualities of the letter. The artist writes that the *R* is a complex letter

and can be perceived as a body connected to the sense of balance. The book belongs to the series of *Compendiums* (a summary of a broader subject), published by the artist since 2010. The series has the same production mode and format, focusing on casual work in book format more than a work of Art - which is also the case for *R i Rome*.

**Åse Eg Jørgensen**, born in 1958 is a Graphic designer, artist, co-editor of the artist's magazine *Pist Protta*. Since 1981, has published 45 books artists, including the series *Udflugter* (*Excursions*, 4 books, 2004-2010) and *Kompendium* (*Compendiums*, 35 books, 2010-2018). - [www.hos-eg.dk](http://www.hos-eg.dk)



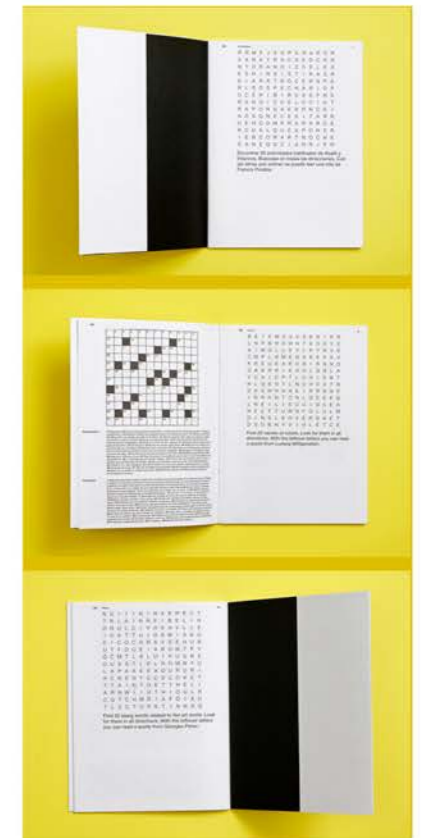
## Ignasi Aballi+Oriol Vilanova *Reversible*

**Galeria Estrany-de la Mota, Barcelone, 2018**, 400 copies  
web: [www.estranydelamota.com](http://www.estranydelamota.com)  
soft cover, b&w, 20 p., A5

The artist's book *Reversible* was published on the occasion of the collective exhibition of Ignasi Aballí and Oriol Vilanova at the Estrany Gallery - de la Mota, Barcelona, in 2018. It contains twenty puzzles and crosswords (in English or Spanish) that were also shown in three different formats on the gallery walls. The context and solutions of word games are directly and indirectly related to the artistic practice of both artists. Each puzzle works

as a separate manifesto. For example, in the *Colors* crossword puzzle, a square based on 14 characters out of 14, you have to find 25 color names. With the remaining letters, you can read a quote from Ludwig Wittgenstein, who also wrote a theory on color: *If people never did stupid things, nothing intelligent would ever have been done.* This example shows the involvement of a meta-level in reading and participating in this challenging work.

**Ignasi Aballi**, born in 1958, Spanish artist. He received the prestigious Joan Miró Award in 2015. He organized a travelling exhibition between 1995 and 2015 - [www.ignasiaballi.net](http://www.ignasiaballi.net)  
**Oriol Vilanova**, born in 1980 in Barcelona where he lives and works. His practice can take different forms, at the crossroads of the performance, documentation and publication but always with a literary and fiction dimension. [www.oriol-vilanova.com](http://www.oriol-vilanova.com)



ES

Actividades

RRMEJESPERAROR  
AARATRACSEDCRN  
NTORANOICCELES  
ESHINSISTIRASR  
DIARATROCERSPE  
RLSOSPECHARIOP  
OCERIBIRCSEFNE  
RANOICCELOCIDT  
RAPURGAERRNCEI  
ADAQNECESITARRE  
UEHCOMPRARARCE  
RCUALQUEXPONER  
IERCORARTNOCNE  
SANEGOCIARRIER

Encontrar 20 actividades habituales de Aballí y Vilanova. Búscalas en todas las direcciones. Con las letras que sobran se puede leer una cita de Francis Picabia.

## Ricardo Cases *Sol*

**Dalpine, Madrid, 2017** - 800 copies  
ISBN: 978 84 697 8268 2  
web: [www.dalpine.com/products/sol-ricardo-cases](http://www.dalpine.com/products/sol-ricardo-cases)  
soft cover, 68p (10 are folded), 21x29,7 cm

In this book, Ricardo Cases explores the photograph of the Levantine coast, representing the blinding and hard light of the sun that determines the aesthetics and economy of the region. A sequence of images, composed in extremely colorful tones representing the daily life of the coast in a unique spiritual way, is printed on different sheets of paper white: matte, lying down and super shiny. What makes this edition so special and unique is the non-standard approach to a photo book. It is fragile, and very complex in the way the ten pages are assembled loosely. The book here reveals a space (and a site) absolutely new in the range of monographs of photography books.

**Ricardo Cases**, born in Orihuela, Alicante in 1971, bachelor's degree in information sciences from the Universidad del Pas Vasco de Bilbao (Spain). In 2006, he joined the *Blank Paper Photography Collective*. - [www.ricardocases.es](http://www.ricardocases.es)



## Javier Peñafiel

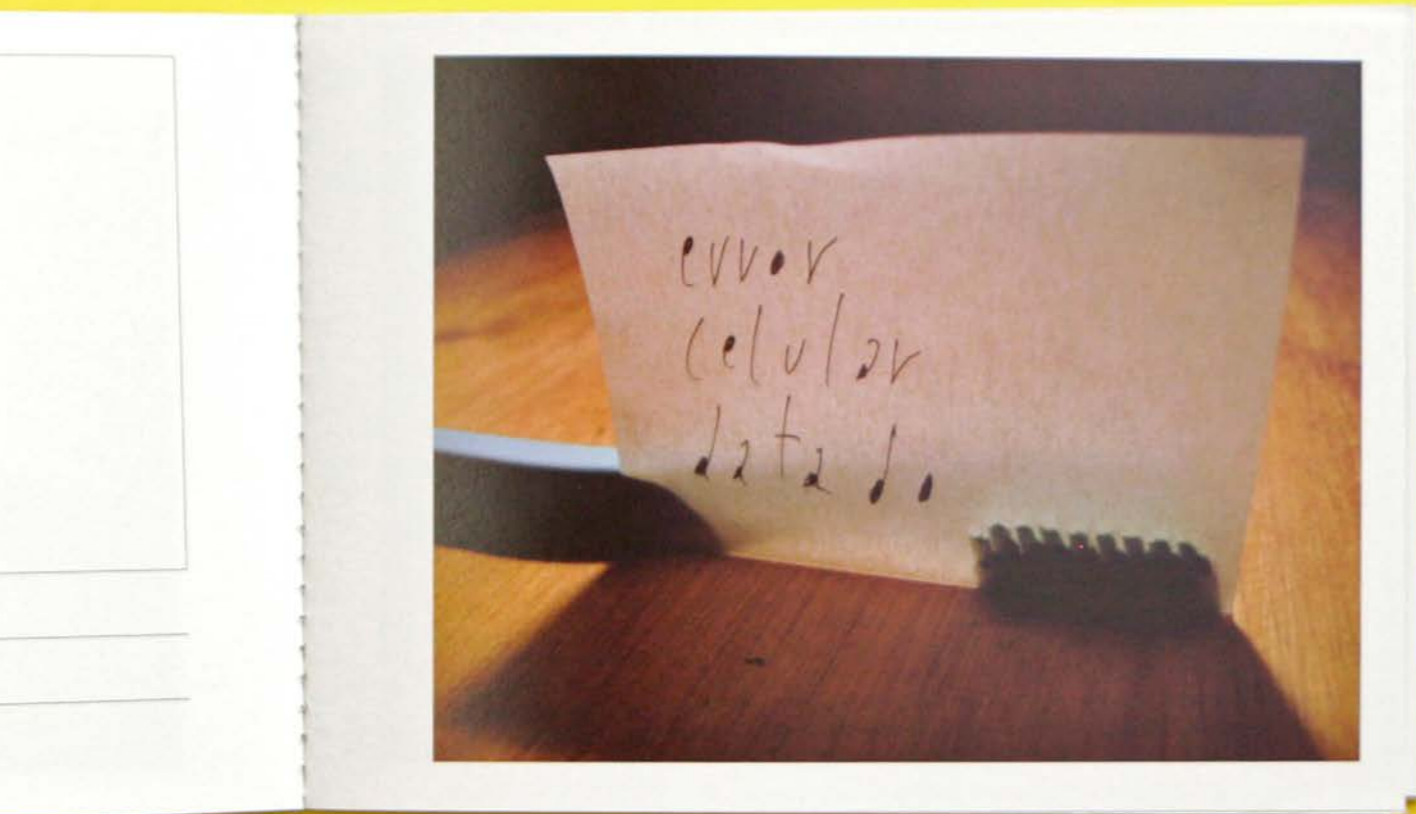
### *Teatro dentífrico*

**ArtsLibris, Barcelona, 2017** - 500 copies

web: [www.artslibris.cat](http://www.artslibris.cat) - ISBN: 978 84 697 2408 8

31 copies include a manuscript by the author

digital printing, soft cover, stapled, 19p., 12x17 cm



*Teatro dentífrico*'s format is inspired by Bertolt Brecht's *Modellbücher* (book models), in which collage was fundamental, claiming to be a pocket edition, a kind of notebook that allows his owner to interact with the artist and leave written comments and drawings throughout the pages, inspired by photographs and texts, which works as

aphorisms proposed by the artist. This publication presents a story, a cinematic journey through the notebook, in which we find small scenographies with a toothbrush as the character in different situations. A toothbrush chosen for a very simple reason: the mouth, symbol of fear, vulnerability, possible cruelty - and the brush as a sanitation tool.

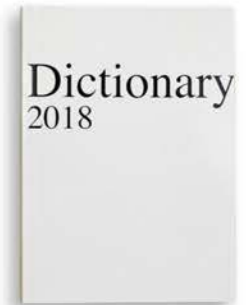
**Javier Peñafiel** (Zaragoza 1964) has worked on long-term projects such as: *Egolactante* (1997-2007), *Communication agency in sentimentality* (1997-2001, Nueva York - Lisboa) and *Latido antecedente* (2009-2013, Valparaiso - Berlin). Since 2013, he has been developing a hybrid form between conference and performance which he calls *confedrama*. [www.javierpenafiel.com](http://www.javierpenafiel.com).



## Claude Closky Dictionary

**RRose Editions, 2018** - 300 copies

web: [www.rrose-editions.com](http://www.rrose-editions.com) - ISBN: 978 2 9556712 3 8  
perfect bound, 262 p., 16x22 cm



With *Dictionary*, Claude Closky offers new definitions for more than 3000 English words or expressions. The meaning is described here using financial concepts, such as capitalisation market value, profit margin, income per share or return on investment: listed companies or investment funds have adopted the common names of our language for regain their evocative power. Words such as "Apple", "Amazon" or "Alphabet" come immediately to mind,

but this dictionary lists many more, some of which are expected, others more surprising. In the true sense of the word, these names can be bought and sold. Capitalism, which has greatly extended its hold, has also colonized language. The words take on a new meaning that overlaps with that of the original definitions. From smiling to gnashing teeth, reading these 262 pages offers an unprecedented insight into our collective psyche.

**Claude Closky** is a French plastic artist, born in Paris in 1963. He is a former student of the Ecole nationale superieure des Arts decoratifs and a member of the painters' collective *Les Frères Ripoulin* who played their part in the Figuration Libre's heyday (*Free Figuration*), in the early Eighties. His current work is different and covers almost every field of the fine arts, from drawing and painting to websites or wallpaper design and photography - [www.sittes.net](http://www.sittes.net)



# A

**ABACUS** Symbol: ABP.AX. *Equity. Currency in AUD.* Revenue Per Share (ttm): 0.55. Return on Assets (ttm): 5.24%. Return on Equity (ttm): 11.70%. Profit Margin: 66.29%. Gross Profit (ttm): 239.64 MILLION. Total Cash (mrq): 72.24 MILLION. Market Capitalization: 1.755 BILLION.

**ABBEY** Symbol: ABBY.L. *Equity. Currency in GBP.* Revenue Per Share (ttm): 12.52. Return on Assets (ttm): 24.47%. Return on Equity (ttm): 28.78%. Profit Margin: 24.47%. Gross Profit (ttm): 72.86 MILLION. Total Cash (mrq): 109.33 MILLION. Market Capitalization: 260.54 MILLION.

**ABILITY** Symbol: ABIL. *Equity. Currency in USD.* Revenue Per Share (ttm): 1.21. Return on Assets (ttm): 0.00%. Return on Equity (ttm): -371.27%. Profit Margin: 0.00%. Gross Profit (ttm): 15 THOUSAND. Total Cash (mrq): 1.94 MILLION. Market Capitalization: 6.364 MILLION.

**ABSOLUTE** Symbol: ABT.TO. *Equity. Currency in CAD.* Revenue Per Share (ttm): 2.34. Return on Assets (ttm): -3.04%. Return on Equity (ttm): 1.90%. Profit Margin: -3.04%. Gross

Profit (ttm): 77.22 MILLION. Total Cash (mrq): 33.44 MILLION. Market Capitalization: 276.53 MILLION.

**ABUNDANCE** Symbol: 541.SI. *Equity. Currency in SGD.* Revenue Per Share (ttm): 0.82. Return on Assets (ttm): -0.13%. Return on Equity (ttm): 0.09%. Profit Margin: -0.13%. Gross Profit (ttm): 17.68 MILLION. Total Cash (mrq): 9.21 MILLION. Market Capitalization: 31.49 MILLION.

**ABUNDANT** Symbol: ABT.AX. *Equity. Currency in AUD.* Revenue Per Share (ttm): 0.02. Return on Assets (ttm): -24.54%. Return on Equity (ttm): -43.27%. Profit Margin: -230.49%. Gross Profit (ttm): -162.81 THOUSAND. Total Cash (mrq): 3.27 MILLION. Market Capitalization: 18.2 MILLION.

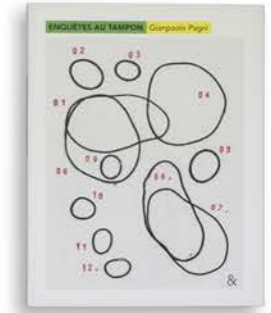
**ACCENT** Symbol: AX1.AX. *Equity. Currency in AUD.* Revenue Per Share (ttm): 1.31. Return on Assets (ttm): 6.18%. Return on Equity (ttm): 8.76%. Profit Margin: 4.77%. Gross Profit (ttm): 349.23 MILLION. Total Cash (mrq): 50.9 MILLION. Market Capitalization: 826.55 MILLION.

**ACCENTUATE** Symbol: ACE.JO. *Eq-*



**Gianpaolo Pagni**  
*Enquêtes au tampon*

**Editions Esperluète, 2017** - 1500 copies  
ISBN 9782359840872 - [www.esperluete.be](http://www.esperluete.be)  
perfect bound, in colour, FR/EN, 144p., 17x22 cm



*Like a detective, I return to the places visited or inhabited by personalities from various backgrounds to collect imaginary traces from objects found on the spot that I stamp and index methodically.* These columns were published monthly in *Le Tigre* magazine from 2011 to 2014. Personalities visited: Marcel Duchamp, John Wayne, Pierre Berge, David

Lynch, Alighiero Boetti, Charlotte Gainsbourg, Yves Saint Laurent, François Pinault, Lionel Messi, Mao Tse-Toung, The Bee Gees, IBM, Michel Houellebecq, The Invisible Man, Robert Filliou, Carla Bruni, Sophie Calle, Georges Perec, The Brothers Grimm, Saint Francis of Assisi, Sigmund Freud...

**Gianpaolo Pagni** was born in Turin, Italy, in 1969. Transdisciplinary artist, graduate of the Institut d'Art Visuel d'Orleans, he lives in Paris and works in Le Pré-Saint-Gervais. His work focuses on the dimension of memory and trace, using motif and repetition to uncover a personal archaeology, a form of self-portrait constantly renewed. The re-appropriation process, through the list, the collection, the object and its imprint, are all essential elements in his drawing work and paintings. Since 2000 he has created stamps and using them as drawing tools. His practice also extends through the book: he creates many, whether unique, printed, painted or stamped, edited, self-published, bound or not. [www.gianpaolopagni.com](http://www.gianpaolopagni.com)



# Gabriele di Matteo Jackson Pollock

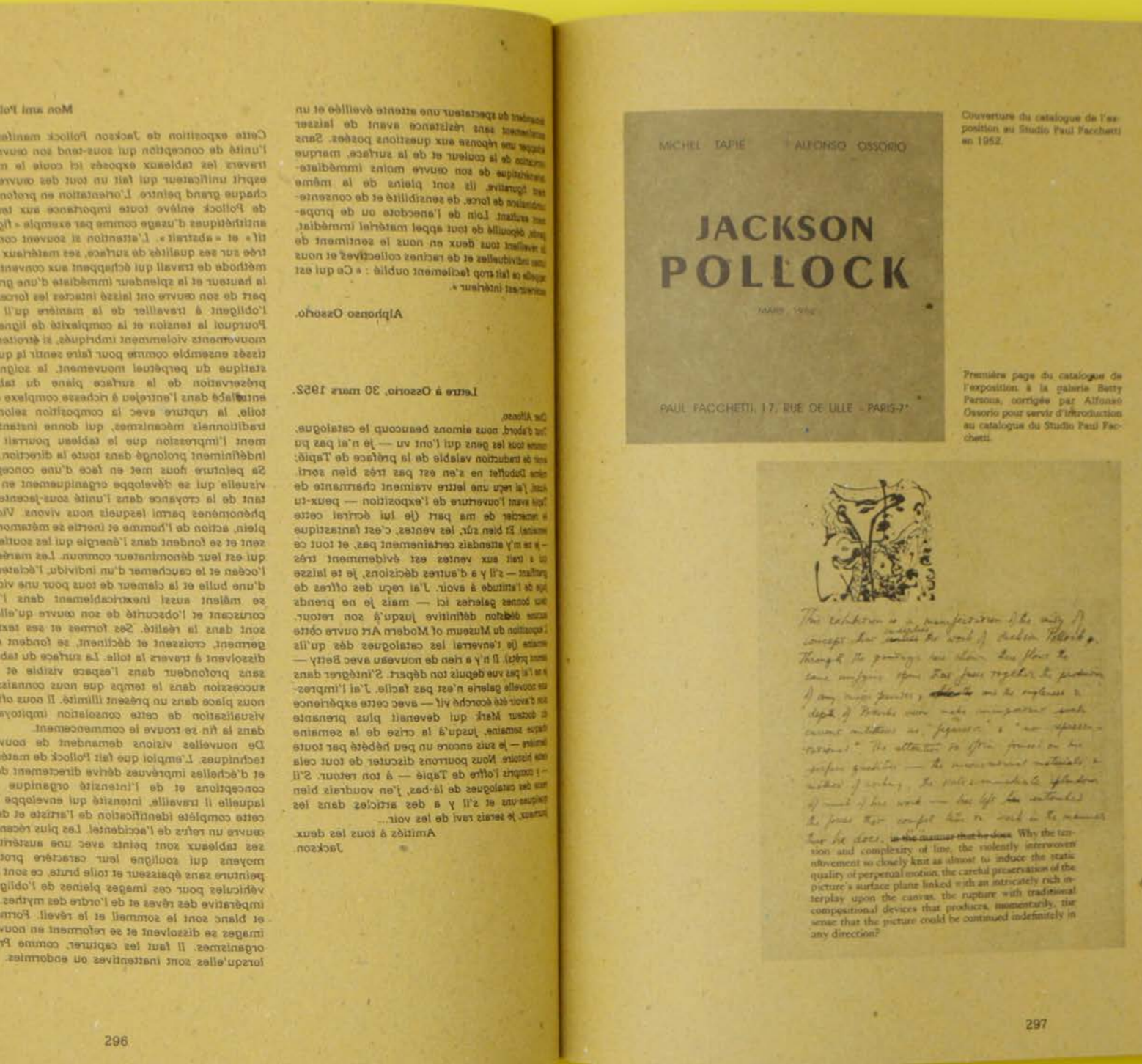
self-published, 2009 - 200 copies  
web: www.eiltopo.org  
in colour, 420 p., 28x28 cm



This work by di Matteo is an abyss of painting and illustration, of the original and the copy. His entire work is marked by a matrix link with printing but also, more discreetly, by the question of biography. The visit of the Pollock exhibition at the Pompidou Centre in 1982 was a founding event for the young di Matteo. As the years passed, he reported that his interest shifted from Pollock's painting to his biography. Gabriele di Matteo returns to the famous 1982 catalogue, marked by the use of two different papers: a recycled yellow ochre paper for the texts and a white coated paper for the reproductions of paintings. The biographical part, on ochre paper, is

placed in the middle. Di Matteo paints on canvas each image of this biography, whether it represents a manuscript, a print or a family photo. Any Pollock's painting will be replaced by a white monochrome, as if the expansion movement of the printed image had "chemically" caused a loss. In this islet surrounded by blank pages, the biographical notebook finds its texts and photographs - which are no longer the original documents, but of course, the paintings by di Matteo. The work seeks to establish a connection between painting and literature, to make the figure of the painter the hero of a story that never happened to him. (excerpt from Françoise Lonardoni)

**Gabriele Di Matteo** was born in 1957 in Torre Del Greco (Italy). He lives and works in Milan. He won the Saatchi and Saatchi Award in 1989 and his works are present in many private and public collections around the world.



## Peter Downsbrough *HENCE / HERE ... / OR*

### Avarie edition, 2018

web: [www.avarie-publishing.com](http://www.avarie-publishing.com)

- *Hence*: 150 copies, 64 p., 13x19,5 cm

- *Here...*: 300 copies, leporello, 16x24 cm

- *Or*: 150 copies, 12x18,5 cm

A composite publication, articulated in several volumes and a leporello, which explores different printing techniques and invites us to reflect on the transition from horizontal to vertical, from linear to three-dimensional and on motion as a convergence of time and space. While preserving their autonomy, the elements overlap, meet and divide at once, while their editing and meaning vary depending on how readers connect words and images. They offer a critique of the structures of power (architecture, urbanism) that influence social relations and permeate the landscape. With this edition, Avarie's interest in emptiness and

dis(ap)partition continues, as well as the search for new forms of independence and resistance. Once the body has disappeared from the representation, the image remains alone, independent of reality, that it alters and subverts in the heterotopic space of the book, making visible, with a shift from the point of view, which is normally invisible by inability to see. If the utopian image is a subversive image, subversion is in turn utopian but always desirable and intrinsic to the human being: one cannot stop imagining while knowing that the image will remain the sign incomplete and fragmentary space.

**Peter Downsbrough**, (New Jersey, 1940), lives in Brussels. Combined with major international artistic movements such as minimal art, conceptual art and visual poetry, he often had exhibitions in the United States and Europe since 1972. Represented by: Angels, Barcelona; Martine Aboucaya and GdM, Paris; Witkin Krakow Gallery, Boston; Thomas Zander, Köln.



QVA

**herman de vries**  
*the earth museum catalogue*

self-published, 2016 - 200 copies  
web: www.hermandevries.org - ISBN : 978 3 00 053956 5  
hard cover, linen binding, in colour,  
volume I: catalogue, 472 p., 32x23,5 cm  
volume II: index volume, 30,3x21,4 cm



These two books distinguish themselves by the impression of a golden dot on the luxurious linen binding. Over 48 years more than 8,000 earth samples were collected. In order to show the variety of our planet, this set reproduces the bright color samples on the 472 pages of the first volume. Using a simple digital system, all colors are arranged and printed in their true tone. The second volume shows in an original and numerical order the exact location where the samples were found, thus allowing them to follow their places of origin. These two publications, printed in limited edition, bring together the bulk of the work of herman de vries.

**herman de vries** (Alkmaar, Holland, 1931). For several decades during his many trips to Europe and around the world, herman de vries collected more than 8,000 different variations and colours of earth. He used them for his *earth rubbings*. herman de vries shows the beauty of nature in a systematic way, in all its simplicity and without manipulating it.



## Rein Jelle Terpstra

### Robert F. Kennedy Funeral Train

**FW Books, 2018** - 1500 copies  
 web: [www.fw-books.nl](http://www.fw-books.nl) - ISBN: 978-94-90119-60-7  
 soft cover, in colour et b&w, cardboard case  
 144 p. + 16 separate sheets, 28x21 cm



On June 8, 1968, in a year of turmoil, division and violence, the coffin bearing the body of the murdered senator and presidential candidate, Robert F. Kennedy, was transported on a funeral train from New York to Washington D.C. Several million people were united along the tracks in a spontaneous expression of grief. *RFK Funeral Train - The People's View* is a photographic reconstruction of that day from these people's point of view. The book offers a counter-vision of the famous series of photojournalists Paul Fusco, who has documented the crowds on the side of the funeral train. Rein Jelle Terpstra has collected instant photographs and accounts of mourners of this summer day. The book aims to add a modest new chapter to the collective memory, connecting the elements in a long chronology. This volume includes an essay by the poet and art critic David Levi Strauss on the medium of photography,

the memory and hope embodied by "Bobby". The book includes ten unpublished photos of Paul Fusco, as well as a text by the writer and researcher Taco Hidde Bakker. *I would like to share with you my motivation to consider this book as an artist's book. All the constituent elements are entirely as I imagined them as an artist: the chronology of photos of the funeral train passing through the book, the index, the montage, the memories and reflections of the witnesses as it passes by, the still images of the film, the case of the edition, etc. The designer I worked with helped me to transform my concept and ideas into a coherent layout. The edition of 1,500 copies is also an important part of this project. In addition to the 500 copies offered to all those who supported the production of this publication, I wanted to reach many Americans among those who were along the way of the railway on June 8, 1968.*

**Rein Jelle Terpstra** was born in 1960 in Leeuwarden, NL, lives and works in Amsterdam - [www.reinjelleterpstra.nl](http://www.reinjelleterpstra.nl)



## Wojciech Ireneusz Sobczyk 394 / *Motions of celestial bodies*

Wydawnictwo Latające Oko, 2017 - 96 copies  
web: [www.lataoko.com](http://www.lataoko.com) - ISBN: 978 83 945083 2 6  
stapled, b&w, 36p., 29,7x20 cm

*394/Motions of celestial bodies* is the third artist's book in the *Trzystadzieścioletność* series (*3000-something*). Metaphysics, movement, geometry, space-time. Part of the universe. Wojciech Ireneusz Sobczyk questions the relativity of time. The artist talks about the world, the place that we have in this world and even the link between humans, nature and the universe as a whole. For the artist, time,

space and the origin of the universe seem to be the greatest natural mystery. The reader is invited to take part in the great adventure, in search of universal truths on a cosmic scale. It is a unique publication, with exceptional attention to detail and refined aesthetics. *394* was made by manual screen printing. In addition, one of the illustrations is a copper plate engraving printed on Japanese paper.

**Wojciech Ireneusz Sobczyk**, born in 1985, lives and works in Krakow (PL). He studied graphic arts at the Academy of Fine Arts in Krakow, where he obtained his doctorate under the supervision of Professor Dariusz Vasiny. He holds an auxiliary position at the Pedagogical University of Krakow. He creates sculptures and installations, animations, music and graphic illustrations.



## Hank Schmidt in der Beek Fabian Schubert *Und im Sommer tu ich malen*

**Edition Taube, 2016** - 750 copies  
web: [www.editiontaube.de](http://www.editiontaube.de) - ISBN: 978 3 945900 06 2  
2<sup>nd</sup> edition: 1500 copies, offset 4C  
hardcover, 72 p., 16x21 cm

Art lovers may recognize places where the great names of outdoor painting from the recent centuries, such as Caspar David Friedrich, Ferdinand Hodler, Franz Marc, Paul Cezanne, Claude Monet or Vincent van Gogh. Hank Schmidt in der Beek stands in front of his canvas, a brush in his hand. At a second glance, you will notice that he does not paint the same scene as his famous predecessors had painted decades earlier: Instead,

he paints the motif of his shirt. Since 2009, he has been working on the series *Und im Sommer tu ich malen* (*And in summer I paint*). With the photographer Fabian Schubert, he travels through Europe to paint her own self-portrait. On 30 double pages, the book juxtaposes the painting in opposition to the photograph at the moment of its genesis. A tribute to the modernist painting and its documentation.

**Hank Schmidt in der Beek** is a German artist born in 1978. His work has been presented in many exhibitions in galleries and museums, including the Christine Mayer Gallery, München - [www.hankschmidtinderbeek.be](http://www.hankschmidtinderbeek.be)  
**Fabian Schubert** is a photographer. Fabian Schubert lives in Berlin and works everywhere - [www.fabianschubert.com](http://www.fabianschubert.com)



**Prix  
Bob Calle  
2021  
for artists'  
books**

**3<sup>rd</sup> edition**



## Prix Bob Calle 2021 3<sup>rd</sup> edition

### 51 books were selected by 15 experts:

#### Germany

##### **Dr. Lilian Landes**

curator, Artists' Book Collection, Bavarian State Library.

##### **Dr. Maike Aden**

independent art historian and musicologist

#### United Kingdom

##### **Elizabeth James**

senior Librarian, Victoria and Albert Museum, London

##### **Gustavo Grandal Montero**

PhD researcher, University of the Arts, London

#### Belgium

##### **Carine Bienfait**

director of JAP/ Jeunesse & Arts plastiques, publisher, Brussels

##### **Johan Pas**

art historian, curator, author and collector

#### Denmark

##### **Thomas Hvid Kromann**

researcher, Center for Manuscripts and Rare Books, The Royal Library Denmark, Copenhagen

#### Spain

##### **Mela Dávila-Freire**

curator, Reina Sofia Museum, Madrid

##### **Moritz Küng**

independent curator, critic, and editor, Barcelona

#### France

##### **Cécile Pocheau Lesteven**

chief Curator, Contemporary Prints and Artists' Books, BnF, Paris

##### **Raphaël Lamarche-Vadel**

director, Marian Goodman bookshop, Paris

#### Poland

##### **Katarzyna Krysiak**

chief curator, Foksal Gallery in Warsaw

#### Switzerland

##### **Véronique Bacchetta**

director of the Centre for Contemporary Publishing, Geneva

#### Italy

##### **Giovanni Iovane**

director of Academy of Fine Art, Brera, Milano, art critic and Guest Curator

##### **Luca Lo Pinto**

artistic director, Museum of Contemporary Art, Rome

### the jury:

##### **Jean-Michel Alberola,**

artist, **Philippe Apeloig,** graphic designer, **Alexandra**

**Baudelot,** curator, editor and art critic, **Bernard**

**Blistène,** director of the

musée national d'art moderne Centre Pompidou,

**Théophile Calot,** librarian,

**Jean de Loisy,** director of the Beaux-Arts de Paris,

**Vera Michalski,** president of Fondation Jan Michalski

for writing and literature and publisher.

### nominated 18 books:

Germany **2**

Belgium **2**

Denmark **2**

Spain **3**

France **2**

Italy **2**

Poland **1**

United Kingdom **2**

Switzerland **1**

## Pierre Leguillon Ads.

**Triangle Books, 2019** - 750 copies  
web: [www.trianglebooks.com](http://www.trianglebooks.com) - ISBN: 9782930777320  
soft cover, stapled, 88 p., 24x32 cm



### Winner of the Prix Bob Calle 2021

*Ads.* (for Advertisements), reproduces 70 pages of advertisements taken from various magazines for which artists have posed. From Marina Abramovic to Aaron Young. And from the 1940s to today. The artists are never promoting exhibitions or their own work, but a brand of alcohol, clothes or television sets. Salvador Dalí and Andy Warhol can be found here, but also artists less expected in this commercial context such as Max Ernst, Jean

Cocteau, Don McCullin or Louise Bourgeois... This collection belongs to the *Musée des Erreurs* (Museum of Mistakes), founded in Brussels by Pierre Leguillon in 2013. The form of the book, where the artists are listed in alphabetical order, resembles the scrapbook of an amateur or fan, with no page left blank. On the third cover, an index lists the artists and brands mentioned, with the date of publication of the advertisements.

**Pierre Leguillon** is an artist, born in Nogent-sur-Marne (France) in 1969. After studying Fine Arts at the University of Paris 1-Panthéon-Sorbonne, he began his career as a publisher and art critic. As a protean artist, he works essentially on the production and reproduction of images, of which he has a large collection, now gathered in its *Musée des Erreurs*, based in Brussels (*Le Musée des Erreurs*, Edition Patrick Frey, Zurich, 2020). His work has been exhibited at the Louvre (Paris, 2009), the Mamco (Geneva, 2010) and the Moderna Museet (Malmö, 2010), and at Wiels (Brussels, 2015), the Fondation d'entreprise Ricard (Paris, 2019) and the Frye Museum (Seattle, 2019). He teaches at the HEAD - Geneva - [errorsshop.be](http://errorsshop.be)

#### Comments of the jury:

*This book is in the logic of a phrase by Brecht: "the necessity of a little corruption". So it's a very present-day book through the logic of the relationship between money and art.*

**Jean-Michel Alberola**

*Very attractive, interesting because it is fair, funny, clever, ironic... Original, this book reflects the fragility of being and puts the artist face to face with his own contradictions.*

**Other members of the jury**



GIVENCHY

## 10 BUY TOTAL CRAP

David Sherry (UK)  
Quality Crap & Total Crap  
Painted boxes, various sizes  
£9.99



David Sherry produces drawings, performance and video works that often subvert or disrupt the mundane and the everyday. Sherry uses satire, wit, observation and visual humour in his work to critically address the world around him, from the ordinary rituals of everyday life to global politics.

If you are interested in becoming a collector of his work you can start with Total Crap, Quality Crap or Ultimate Crap. David Sherry has painted his small white painted cubes are generally used during performances; but if you write him an email, I am sure he'll send you one for your collection.

davidhughsherry@hotmail.com

## Thomas Geiger (ed.) together with many (see below). *The Collection for the Poor Collector*

Edition Taube, 2018 - 1000 copies  
web: www.editiontaube.de - ISBN: 9783945900154  
saddle stitch, 4 colour print, 48 p., 7,4x10,5 cm

*The Collection for the Poor Collector* is inspired by Eugene Schwartz' book *Confessions of a Poor Collector*. It can be seen as a response to the demand to become a contemporary art collector despite an empty bank account. It brings together 21 artists undertaking the work of exploring economic and distribution strategies outside the art market. The resulting

book is a work of art itself, with a very reasonable price, that is also a manual to help finding affordable art that suits both financial abilities and good taste. Not only is it full of bargains, but one also has the chance to get to know the artists who undertake the courageous work to explore economic and distribution strategies outside the market.

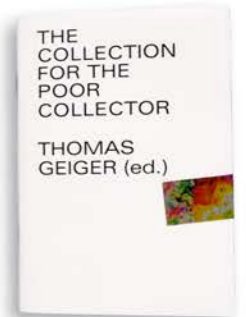
**Artists:** Thomas Geiger (ed.) and\* Marc Buchy, Nobutaka Aozaki, Hubert Renard, Florian Graf, David Horvitz, Thomas Geiger, JaZoN Frings, Matthijs Booij, Jonathan Monk, David Sherry, Sophie Lapalu + X, Donna Kukama, Adnan Balcinovic, Antoanetta Marinov, Kurt Ryslavý, Emilie Brout & Maxime Marion, Dennis Tyfus, Jesús "Bubu" Negrón, Constant Dullaart. (\*is the artist Eva Barto who refused to be part of the book. A supplement is dedicated to her work, which refers to asking the artist herself for more information).

**Thomas Geiger** is a German-born artist based in Vienna. Using performance, sculpture and language, his works create situations that break down the classical dividing lines between public, private and institutional space. [www.twgeiger.de](http://www.twgeiger.de)

### Comment of the jury:

*It is a bit like the principle of the sprinkler being sprinkled. This book works as a mise en abyme of the artist's book, a book about the artist's book, or how to do it for a collector when they have no money. It's a sort of offbeat, amusing manual that speaks well enough of what the artist's book would be to give a sort of definition.*

**Alexandra Baudelot**



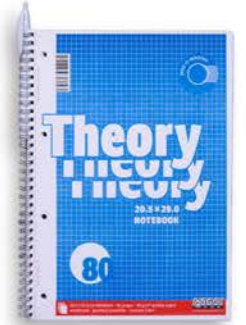
## Gloria Glitzer: Franziska Brandt & Moritz Grünke *Theory*

Colorama, 2019 - 1<sup>st</sup> edition, 100 copies

Gloria Glitzer, 2019 - 2<sup>nd</sup> edition, 100 copies

web: [gloriagitler.de/info](http://gloriagitler.de/info)

spiral binding, 84 p., 20,5x29 cm



*Theory* looks exactly like a spiral notebook which is widely used throughout Germany by students. Only the title *Theory* instead of *Student* reveals a difference. Gloria Glitzer's book is entirely handmade, printed by a risographer. Where you normally find the name of the company, you can read the words *To have and take or give and take*. This is a quote from Lawrence Weiner's book and opera with Peter Gordon. An accompanying pen is inscribed *Exactly*

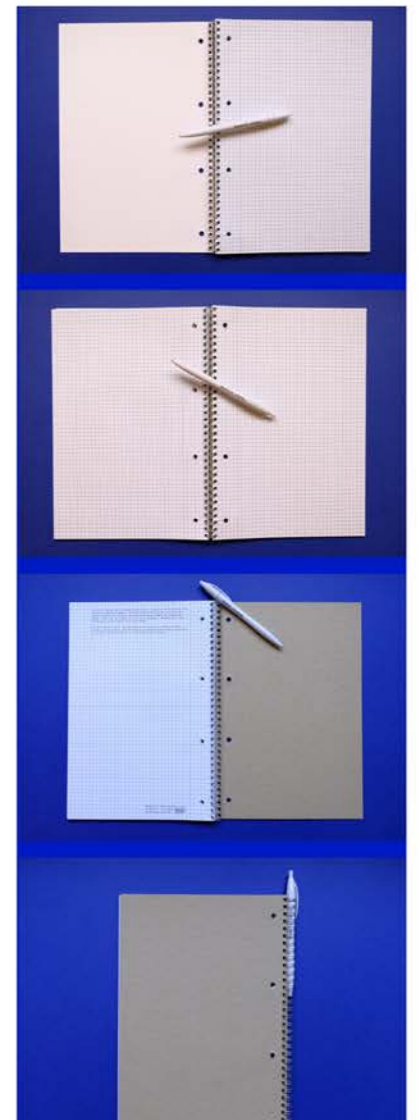
*wrong*, a frequent expression of Kenneth Goldsmith, who advocates to use mistakes for creative writing. The title *Theory* refers to the book of the same name by Kenneth Goldsmith calling for the reinvention of creative forms of writing in the face of digital disruption. Goldsmith's book is published on 500 sheets of paper and packaged unbound as a stack of paper to be photocopied.

In 2007, **Franziska Brandt** and **Moritz Grünke** founded the artist group **Gloria Glitzer** (Glory Glitter) as a refusal of individual authorship. The group is a small press publisher, often in the form of artists' books.

### Comment of the jury:

*Should we grab the pen we are handed and write on that blank notebook? Or should we consider the object only in its critical and referential distance? The success of Theory lies in this strong double position, both theoretical and practical. The ball is in our court, and in the end it is up to us to decide if we are able to continue the work, to appropriate it, and if it would not be a question of destroying it in order to better accomplish it. A perfect dialectic.*

**Bertrand Schefer**





**Bernard Villers**  
**RESSASSER**

**Editions du Remorqueur, 2020** - 50 copies  
web: [www.bernardvillers.be](http://www.bernardvillers.be)  
perfect bound, 20 p., 21x24 cm

*RESSASSER* would be the longest palindrome in the French language. Repeating itself endlessly. In the form of a loop.

**Bernard Villers** was born in 1939 in the edge of the Soignes forest, Belgium. Painting at La Cambre. Silk-screen printing at Arts et Métiers. Books that have been called artist's books since 1976. Taught in the Urban Space workshop at La Cambre.



**Comment of the jury:**  
*Ressasser* is a book that is fully in line with my definition of an artist's book. Conceptualised and produced entirely by the artist with modest and effective means. The repetition adds to the quality of the overall concept of the book.  
**Theophile Calot**

## Lasse Krog Møller *Disparition (försvinna)*

forlaget \*[asterisk], 2019 - 500 copies

web: forlagetasterisk.blogspot.com - ISBN: 9788792733634

hard cover with embossing, 144 p., 20,5x25 cm

*Tabacchi, Medical Clinic, Molkerei...* are just a few of the names that are disappearing, almost faded, patinated on the facades in places like Berlin, Copenhagen, Dublin or Rome, recorded photographically by Lasse Krog Møller in his book *Disparition (försvinna)*. The evocative texts testify to the process of gentrification

that has been going on for years and that has radically changed Europe's urban landscapes. For example, in Rome's city centre, the flagship shops of global brands and modern capitalism such as Prada or Gucci have invaded spaces that once offered groceries and basic necessities.

**Lasse Krog Møller** is a Danish visual artist born in 1972. In various media such as installation, objects, photography, drawings, texts, artist's books, and often all at the same time, Lasse Krog Møller works as an archivist with the tiniest remains of the everyday life.

### Comment of the jury:

*I liked the historical reference to the modest past of neighbourhoods conquered by contemporary luxury brands, the fleeting and graphic beauty of the traces left by human activities which, at one time, were thought to be unchanging. It is interesting to note that this phenomenon affects the whole Europe.*

**Vera Michalski-Hoffmann**



## Cia Rinne

### *sentences*

**Forlaget Gestus, 2019** - 100 copies

web: [wp.forlagetgestus.dk](http://wp.forlagetgestus.dk) - ISBN: 9788793472037

sewn binding, fabric cover, 48 p., 13x21 cm



sentences make use of waning.  
 a sentence can be very reduced  
 well done.  
 a sentence is not a verb a sentence  
 this sentence would like to be to  
 leave out a sentence.  
 a sentence is replaced.  
 this is a perfect example of a sentence  
 a spoken sentence is never spoken  
 this is a sentence which she has not  
 a sound in a sentence.  
 a sentence is made not by sound.  
 a sentence is a sound but they are  
 now a sentence as to sound has the  
 that sentence has that sound which  
 a sentence does not make a division  
 a whole sentence.  
 a sentence in a part.  
 a sentence does have parts.  
 a sentence is made to be divided into  
 seven starting with one.  
 a sentence is one of two.  
 this is a sentence which makes it very  
 two are likely.  
 two and two all out but you.  
 a sentence may be fairly in three.  
 a sentence divided into three.  
 a sentence divided into six.  
 a sentence divided into

*This sentence is looking for the ideal reader.* In the first part of the book, and from this very first sentence, Cia Rinne asks herself questions and is looking for anything that can make a sentence itself. How the language of a sentence typed on a typewriter can become beautiful and an absurd abyss. The second part of the book, entitled *I'm very miserable about the sentences*, is a recomposition of sentences from Gertrude Stein's 1931 anti-grammar treatise, *How to Write*, which reveals the paradox and humour inherent in Stein's statements. By referring to their language, their double meaning, their materiality, their characteristics, context and personal feelings, the sentences explore their language, and their purpose, indicating the impossibility of escaping from using it objectively. *Sentences* is a short but demanding book, full of paradox and absurd beauty.

**Cia Rinne**, born in 1973 in Göteborg, Sweden, is a poet and artist based in Berlin - [www.instagram.com/siahlerien](http://www.instagram.com/siahlerien)

#### Comment of the jury:

*It is a poetic work on the very meaning of the sentence, on its place and its role in the space of the book, in the experience of reading, a way of going beyond what the sentence invokes (meaning, fiction, imagination) to observe its role, its mission, its habits anchored in us by the use we make of it. It is funny, simple and profound.*

**Alexandra Baudelot**



## Israël Ariño *La gravetat del lloc*

**Ediciones Anómalas, 2019** - 1000 copies  
web: edicionesanomalas.com - ISBN: 9788409128822  
soft flap cover, 120 p., 32x24 cm

*La gravetat del lloc* (the gravity of a place) is a project realized during an artist residency at the Domaine de Kerguehennec in Brittany, a contemporary art centre with over thirty sculptures installed in its landscape. The series explores the concept of place as the essence of emotional connection through darkness, the boundaries of what is representable and the perception of reality. We enter the realm of the mind, the imperceptible and random discoveries.

**Israël Ariño** (Barcelona, 1974), photographer and editor at Ediciones Anómalas. Israel's intention is to provoke a strong emotional experience that transcends from the individual to the masses - israelarino.com

### Comments of the jury:

*It doesn't matter if, in the end, we can't tell what the book is about or its subject. What matters here is to listen to its nocturnal language and to live to the end the mysterious experience to which it invites us: a sensory crossing of a place with increasingly indecisive borders, where landscape, object and body only reveal themselves by shrinking and only showing themselves by fading away. This is not a book of photography, but a work in situ to activate from page to page.*

**Bertrand Schefer**

*Very good quality reproduction of the photos, very smooth to browse, and to discover the pictures little by little thanks to the transparency of the paper.*

**Philippe Apeloig**





## Helena Rovira & Noe Lavado *PARQUE NACIONAL*

**Lindero Libros, 2018** - 30 copies  
web: [linderolibros.com](http://linderolibros.com)  
15 booklets, cardboard box, laser b&w  
stapled, 28 p., 18,5x12,7 cm

*PARQUE NACIONAL* is a complex editorial project involving different levels of systems and grids. The project starts with the goal of covering all 15 national parks in Spain. Each of these national parks has its own booklet corresponding. The booklets were progressively published as independent publications whenever they were ready.

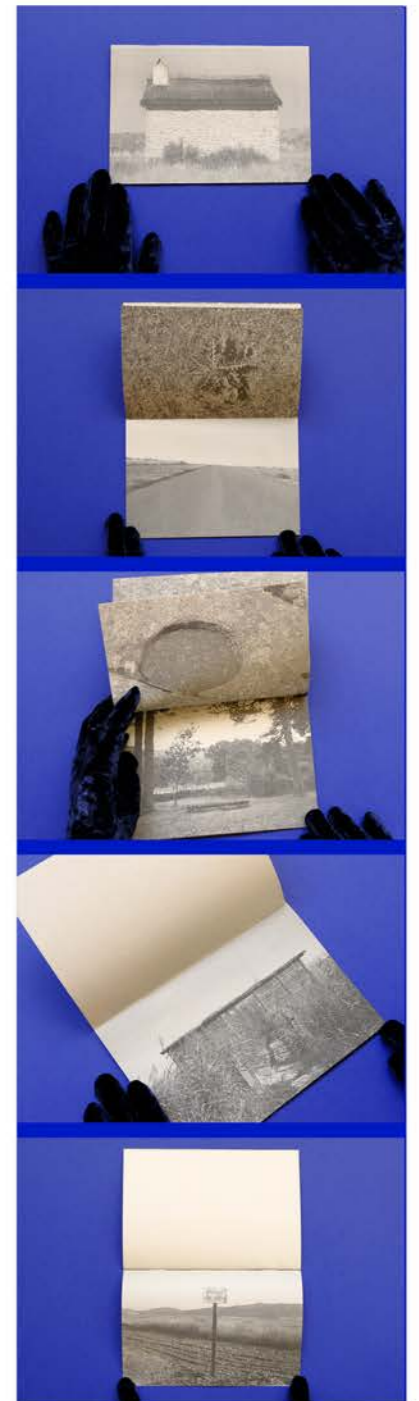
Then, in 2018, at the end of the series of photographs, all were reprinted to create the complete set in a box made of cardboard. In resonance with the visual concepts of Bernd & Hilla Becher, Richard Long and others, Noe Lavado and Helena Rovira have found a minimal language to accomplish a monumental project in a modest and complete form.

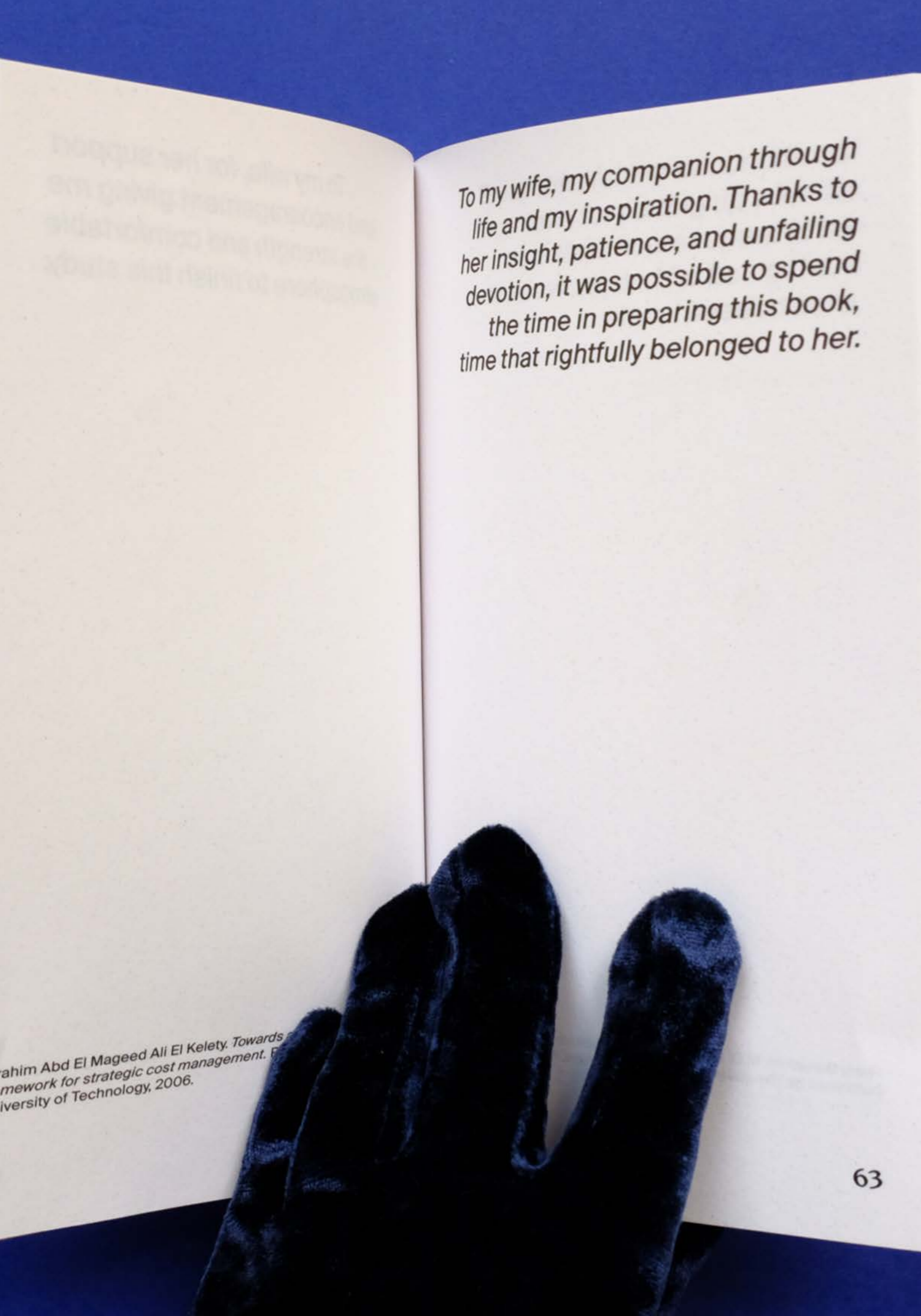
**Helena Rovira and Noe Lavado** Noe Lavado (1977), Helena Rovira (1984) Barcelona. Lindero Libros is a small independent self-publishing house.

### Comment of the jury:

*What a great idea to let people enter a book through a box containing different booklets, thus allowing them to go through and discover each of the parks. The artists add simplicity and coherence between printing, paper and cardboard box.*

**Philippe Apeloig**





**Mario Santamaria**  
**To my wife**

**Mario Santamaría, 2019** - 150 copies  
 web: mariosantamaria.net  
 soft cover, 132 p., 18x10 cm

Publication composed of acknowledgements from different texts where the author dedicates his book to his wife.

**Mario Santamaria** (Spain, 1985) is a visual visual artist who works in a wide range of media, frequently using photography, video, performance, websites and online interventions. He was artist in residence at Hangar Barcelona, Sarai New Delhi, HISK Gantes or Art3 Valencia. His work has been presented in: CaixaForum Barcelona, MACBA Barcelona, ZKM Karlsruhe, WKV Stuttgart, Fundació Antoni Tàpies Barcelona, Arebyte London, Or Gallery Berlin and in the Thessaloniki, Havana and Lyon Biennials. He was recently a finalist for the Fotomuseum Winterthur Post-Photography Prize and Open Studio Award Banco Santader Foundation.

**Comment of the jury:**

*It is never a bad idea to dedicate a book to your wife - if you have one - if you are writing one! The astonishing thing is that one makes public a declaration that should be confidential. Love - when it is about love - has something immodest when it appears on the front page. But is it love or a way of telling yourself that you are talking to someone else?*

**Bernard Blistène**





**Maeva Prigent**  
**Lalie Thebault Maviel**  
*Roland, Walter, Mona, Georges, Virginia*  
*me sont tombes sur la tête\**

**Maeva Prigent et Lalie Thebault Maviel, 2019** - 50 copies  
 50 separate sheets held by an elastic band, 18,5x13,5 cm



This edition is composed by photographs of personal and anonymous libraries taken by their readers. It is a collaboration between Maeva Prigent and Lalie Thebault Maviel with about fifty people, following a call

for contributions. The form of the edition, with a folded but unfixed binding and an overflowing edge, insists on the fact that, like a library, it is bound to evolve, increase, modulate and disperse.

**Maeva Prigent** (1993) and **Lalie Thebault Maviel** (1995) collaborate on editorial projects in parallel with their respective practices, focusing on societal issues related to daily life and the home. Maeva approaches sculpture and installation, Lalie questions the printed object. They met at the ESAA Duperre and continued their studies at Paris 8 and the Beaux-Arts de Paris. [laliethbaultmaviel.com](http://laliethbaultmaviel.com) - [www.maevaprigent.fr](http://www.maevaprigent.fr)

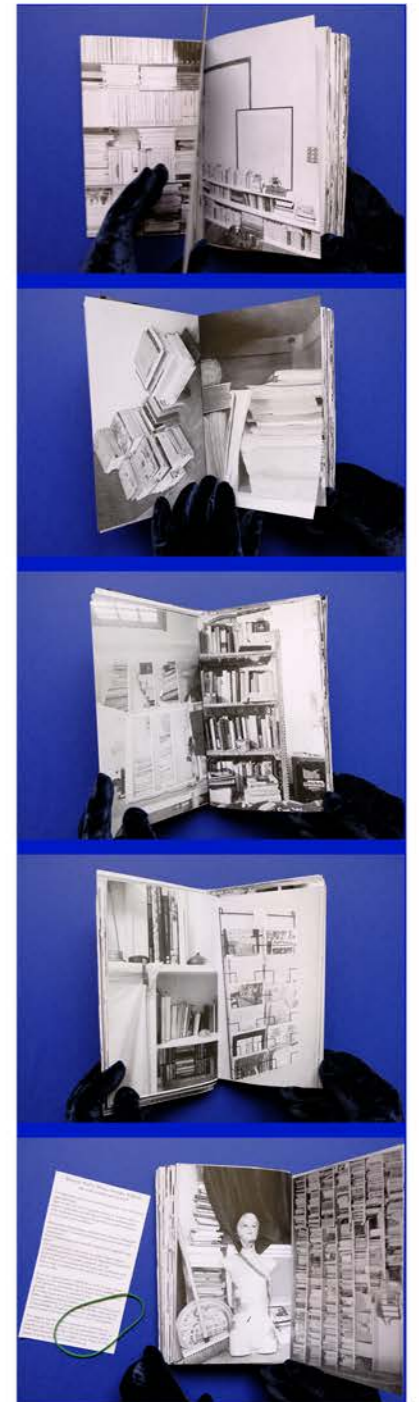
**Comments of the jury:**

*Asking people to photograph the way they have arranged their bookshelves is like asking them for a spiritual and intellectual self-portrait. This pile of books in a book is like matryoshkas. All readers are at some point confronted with the organisation of their library and have to solve this problem like a game of tetris. This reflects a very present-day situation: perhaps the printed word is disappearing from people's homes. Making a book of sheets bound with a rubber band gives a nice image of this transition: we are cluttered with printed books but they are in danger of disappearing.*

**Philippe Apeloig**

*This fixed binding also symbolises the volatility of a library where books change places, are lent, replaced or lost... I liked the window on the extreme diversity of human behaviour towards books. The logic of storage differs from one person to another and every library is a "work in progress". This is particularly well reflected in the physical form of this book, which is an object in evolution, with its loose leaves bound by a simple elastic band.*

**Vera Michalski-Hoffmann**



## Veit Stratmann *Planmappe - Module Essen*

**Museum Folkwang, 2019** - 500 copies  
web: [www.museum-folkwang.de](http://www.museum-folkwang.de)  
folder, 30 p., 32x24 cm

*Planmappe - Module Essen* is the implementation of an installation at the Museum Folkwang in Essen in the form of a work file. It consists of a facsimile of all the preparatory drawings for the installation as well as 3 photographs attached to the cover with paper clips. In this context, the drawings form the main body of information and the photographic images are the 3 elements that change in each copy and add further input. *The Planmappe* is an information tool, a functional object edited to make this installation clearer. This publication extends and finalizes the realization of this artistic gesture.

**Veit Stratmann**, born in 1960, is a German contemporary artist - [veitstratmann.eu](http://veitstratmann.eu)

### Comment of the jury:

*How can we envisage space, and this time, the space of the book? How can it be thought as its own site? How to give it its full functionality? How to develop a protocol that combines an approach and a method in itself? The book as a site, as architecture. A perfect geometry, a precise chromatism. To access this space made of paper, I think of a verse by Mallarmé: "Nothing will take place but the Place".*

**Bernard Blistène**



## Giorgio Di Noto *The Iceberg*

**Edition Patrick Frey, 2017** - 800 copies  
web: [www.editionpatrickfrey.com](http://www.editionpatrickfrey.com) - ISBN: 9783906803395  
swiss binding, ultraviolet flashlight  
128 p., 16,5x24 cm

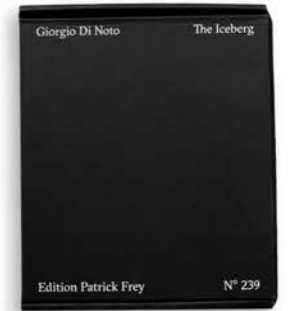
Internet can be seen as an iceberg: the visible tip being the surface web, social networks, blogs and news sites. The submerged part, about 90%, is the deep web. Beneath the surface of the web, lies an encrypted, anonymous and evolving network, beyond the reach of search engines. This dark net is only accessible with specific souplware, everything is allowed, nothing is traceable, a place of illicit trade. *The Iceberg* presents a selection of images of drug advertisements on the dark net. These low-quality photographs are often surreal and abstract, of a mysterious and exotic aesthetic. They are used to conceal and encourage drug sales. The original photographs have been printed with invisible ink, so that they can only be seen under ultraviolet light - the same light that drug enforcement officers use to search for traces of narcotics.

**Giorgio Di Noto**, born in 1990 in Rome, studied photography and printing techniques. In 2011 he starts a research on materials, processes and photographic language in creation. In 2012 he self-published the *The Arab Revolt* which is mentioned in *The Photobook. A History Vol. III* by M. Parr and G. Badger. In 2017 he published *The Iceberg* (Edition Patrick Frey) which received a special mention for the Prix du livre d'auteur at the Rencontres d'Arles 2018. [www.giorgiodinoto.com](http://www.giorgiodinoto.com)

### Comment of the jury:

*This original, high-quality book, with its built-in torch, may seem a bit gimmicky, but the consistency with the UV light of the police officers looking for blood and drugs makes the book both close to reality and mysterious. The book also features internet images to emphasise the point. You are amazed and fascinated by what you discover behind these images.*

**Theophile Calot**



## Nicolò Degiorgis *The Long 19th Century Digested Vol.I*

**Rorhof, 2019** - 150 copies  
web: [www.rorhof.com](http://www.rorhof.com) - ISBN: 9788894881059  
saddle stitches, 2000 p., 16x24 cm



*The Long 19th Century Digested* is a collection of booklets reproducing a wide range of books published between the French Revolution in 1789 and the outbreak of the Great War in 1914, a period commonly referred to as *The Long 19th Century*. Each volume contains 125 booklets, each consisting of a selection of sixteen pages of the original title.

**Nicolò Degiorgis** was born in Bolzano in 1985 and studied oriental languages at Ca' Foscari University in Venice and Beijing. In 2014 he founded the publishing house *Rorhof*. In 2017, he was invited as guest curator to the Museion, the art museum modern and contemporary Bolzano and in 2018 as editor in residence at the Rijksakademie van beeldenden Kunsten in Amsterdam. - [www.nicolodegiorgis.com](http://www.nicolodegiorgis.com)

### Comment of the jury:

*This project that Degiorgis is developing here is a very fine work on the archive, on the question of image and representation in a specific cultural context and period. Each booklet opens up avenues for the imagination: they are both very rich and offbeat sources, mental journeys towards forms that are no longer current, or even totally incongruous, and which take us away from the world of the artist. This artist's book is an object that can also be deployed in space, like a curiosity cabinet.*

**Alexandra Baudelot**



**Alessandra Spranzi**  
***Uova, posate e altri oggetti.***  
***Eggs, cutlery and other objects***

**a+mbookstore edizioni, Milano, 2018** - 500 copies  
 web: [www.artecontemporanea.com](http://www.artecontemporanea.com) - ISBN: 9788887071801  
 sewn binding, 32 p., 15x21 cm

*The 42 photographs in "Uova, posate e altri oggetti. Eggs, cutlery and other objects" collected in 7 plates, are Polaroidstaken in recent years of objects I find around the house or pick up in the street. They appear on the table, then return to their former state. Alessandra Spranzi works with the photographic*

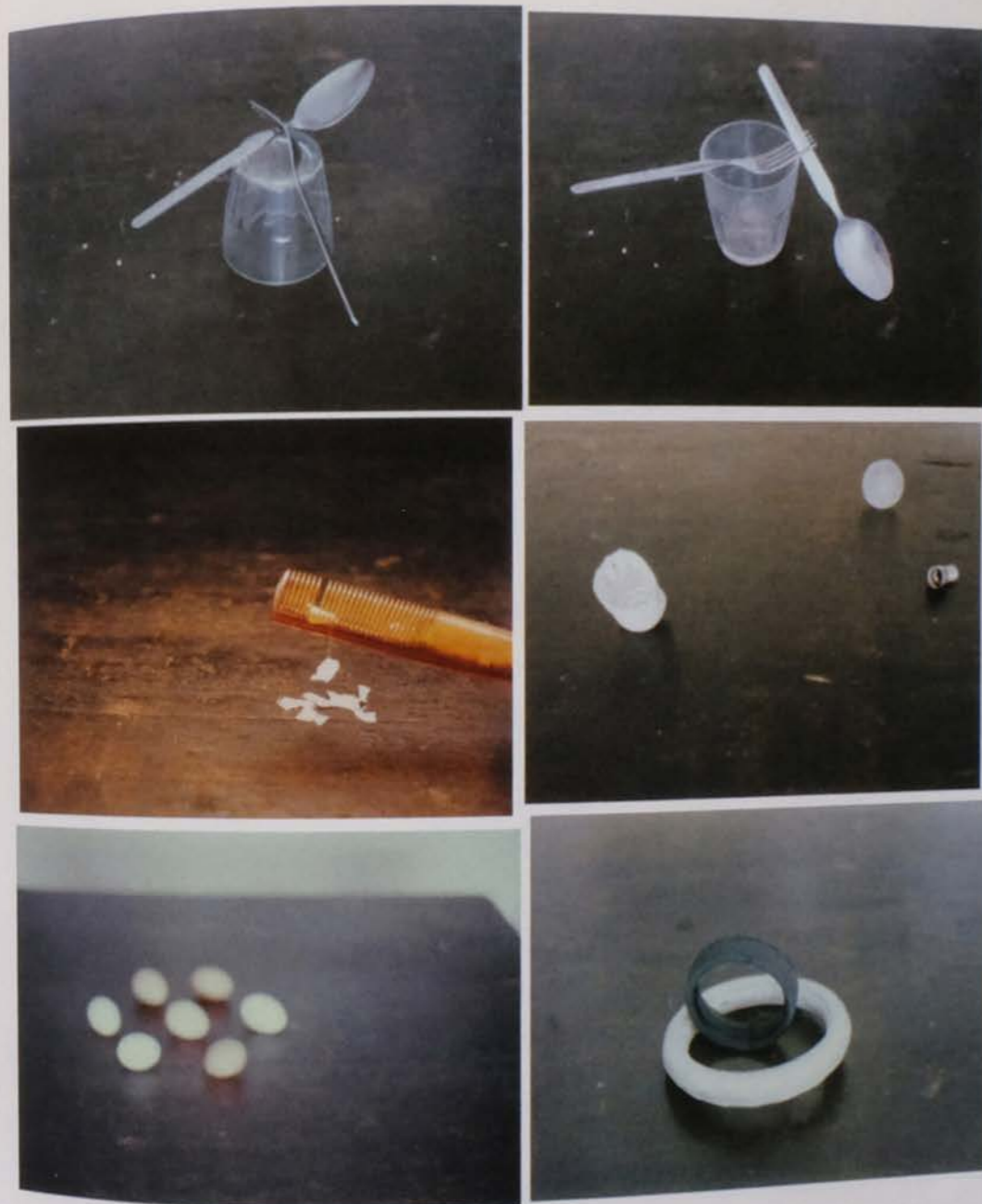
*image in different ways: she photographs objects, she photographs photos, cuts them out, erases them. She intervenes when images and things reach a certain distance from their uses and become "unconscious of themselves", of their possibilities, of their beauty.*

**Alessandra Spranzi** was born in Milan, where she still lives, in 1962. The artistic research of Alessandra Spranzi is linked to photography, to photographic staging, to the reuse of her own images or those taken by others, to collage and to photographs of photographs. She is a professor of photography at the Accademia di Belle Arti di Brera in Milan.

**Comment of the jury:**

*Alessandra Spranzi's book offers a poetic declension of a daily life usually relegated to kitchens or dining room tables, captured in the pale, twilight light of a stolen moment where the use of these "eggs, cutlery and other objects" escapes us, preferring instead micro-narratives that flirt with abstraction in fragile points of balance. The objects dance and intermingle according to the rules of a game that only they know. The book lends itself very well to this intimate and offbeat universe, taking us to the 42 photographs that make up the book.*

**Alexandra Baudelot**



## Rafal Milach

### *Pres(s)ident*

**Fundacja Galeria Szara, 2017** - 350 copies  
 web: galeriaszara.pl - ISBN: 9788393873524  
 cardboard envelope, 10 p., 44x53 cm

Photographs taken from propaganda materials published and distributed by the Heydar Aliyev Centres in Azerbaijan. In 2013, to mark the tenth anniversary of the death of Heydar Aliyev, his son and successor as president, Ilham Aliyev, ordered that all seventy district capitals in the country build a monumental centre bearing the name of his father. The centres

are intended to support the cult of the dead leader. The man whose name the centre bears has begun his road to authority as an official of the Stalinist secret police organisation, the NKVD. He was a member of the Communist Party of the Soviet Union and an opponent of both Gorbachev and the glasnost policy. In 1993, he became President of independent Azerbaijan.

**Rafal Milach** (born 1978 in Gliwice, Poland) is a visual artist, photographer and author of photo books. His work focuses on topics related to the transformation of the former Eastern bloc. Professor at the Krzysztof Kieślowski Film School in Katowice in Poland and at the ITF Institute of Creative Photography at the University of Silesia in Opava, Czech Republic - rafalmilach.com

#### **Comment of the jury:**

*This is an artist's book whose visual work seems abstract at first glance. But page after page it builds the elements of a form of representation of power in its most extreme, abusive and counterproductive form: the link between the figure of the president and the red button. This link of an ultimate relationship beyond which nothing can happen but the absurd, the end of something. This object and the photographic work that is carried out on it lead us towards this.*

**Alexandra Baudelot**





**Fiona Banner  
aka. The Vanity Press  
Period**

**The Vanity Press, 2019** - 300 copies  
web: [fionabanner.com/vanitypress/indcopieshtm](http://fionabanner.com/vanitypress/indcopieshtm)  
ISBN: 9781907631702  
perfect bound, 660 p., 23,4x15,6 cm

In 2019, to coincide with her *PERIOD* exhibition at Frith Street Gallery, Banner has published a new book entitled *PERIOD*, playing on the meaning of the word end. This title links language with the idea of cycles of time, the body and historical periods. The book features notes taken from the artist's phone as well as of different fonts enlarged to 1900 pt. In addition, Banner inserts enlarged dots on seascapes that she had collected. The artist says: *I started collecting old paintings of boats at sea in 2016 while preparing an exhibition on the south coast; originally I had planned to create 3D buoys in the water, but that didn't work out; working with*

*the found paintings was a way of recording an installation that never happened. It was also around the time of the EU referendum and I was thinking a lot about our island, the canal as a conduit and connector but also as a divider as a barrier as a border. In the years that followed, record numbers of migrants crossed the Channel in small boats, many coming to the beach where I have a studio, sometimes with a depressing and hostile reception. In these recovered paintings, the seagoing ships are replaced by finite dots of different fonts, the abstract black shapes representing a crisis of language and communication.*

**Fiona Banner aka. The Vanity Press**, born in 1966 in Liverpool, England, is a British contemporary artist. In 1995, She was included in General Release: Young British Artists held at the XLVI Venice Biennale.

**Comment of the jury:**

*I think it's great to take the smallest typographic sign, period, and enlarged it as if you were looking at it under a microscope. We realize that depending on the font, the point is never the same. It is a very powerful book in relation to typography. It is interesting to parallel a typographic solid form with images*

*of seascapes in black and white cut by the horizon line, like the line of a text. This book relates the infinite marine horizon to the point, the most laconic sign. Period is an absolute. A full stop ends a sentence or a text. For the artist, it is the beginning of something.*

**Philippe Apeloig**



## Caroline Penn *Chair Stories No 6*

**Caroline Penn, 2017** - 20 copies  
web: carolinepenn.com  
edition from a series of 6 books numbered from 1 to 20  
soft cover, in colour, printed on Japanese paper  
12 p., 9,5x13,5 cm

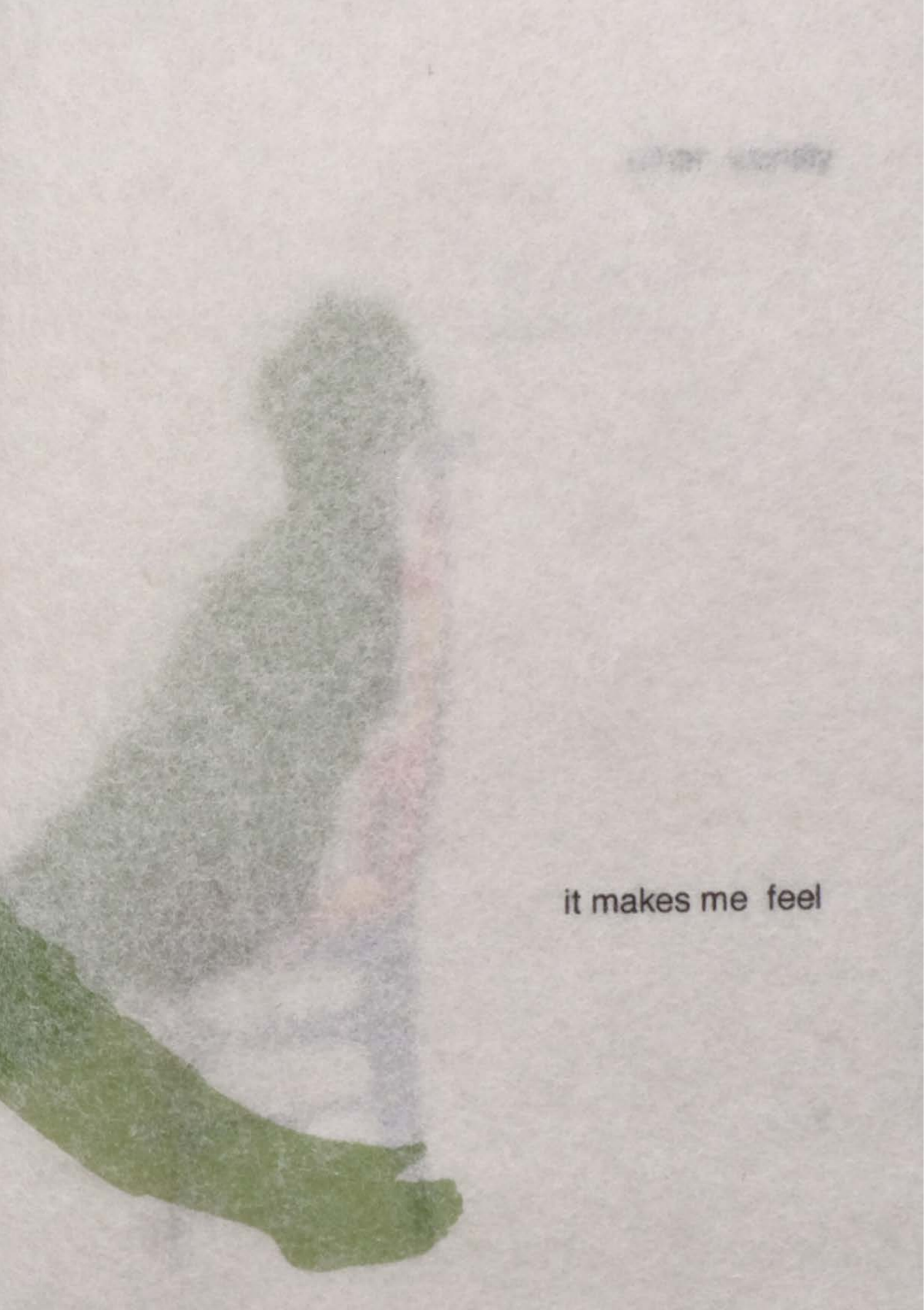
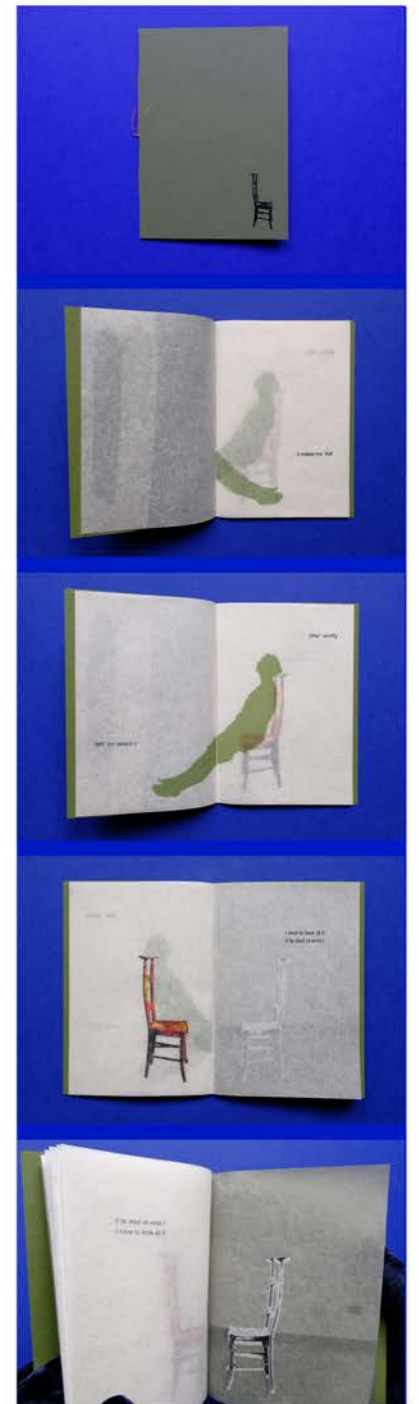
*Chair Stories* is a series of six books exploring the relationship people have with chairs. A chair, like any other piece of furniture, expresses the attitudes and manners of a particular society, as well as the style and the aspirations of its owner. Each chair in this series has a different character, a different story. It immediately resonates with the person to whom it belongs. Through semi-transparent pages and an economy of words and images, each book is the portrait of a person and a chair.

**Caroline Penn** is a London-based artist. A graduate of the MA in Book Arts at UAL Camberwell, her work frequently explores themes of domestic space, memory and intimacy. Her books are held in private and public collections including Tate Britain, the Victoria and Albert Museum and the British Library. Albert Museum and the British Library.

### Comment of the jury:

*Caroline Penn has created a mirror effect between the reader and the book. The position adopted for reading is often sitting. By presenting the chair as a fetish furniture object the artist offers the reader a sort of reflection of herself. She has chosen a light, semi-transparent paper to play with the X-ray effect.*

**Philippe Apeloig**



## Valentin Carron

### *Un ami simple*

**Roma publication / Musee de Bagnes, 2020** - 700 copies  
 web: [www.museedebagnes.ch](http://www.museedebagnes.ch) - ISBN: 9789492811776  
 cardboard cover, spiral binding, 56 p., 23,3x30 cm

This book brings together a series of collages specially created for his installation at the Mauvoisin dam in Valais, presented during Summer 2020. Carron focused on the figure of the mule - an emblematic figure of effort, endurance and phlegm. Today, this animal has a folkloric, local connotation and reminds us that until the 1940s, the Valais had more than 2,000 mules that were used to transport heavy loads from valley to valley.

**Valentin Carron**, born in 1977 in Martigny, is a Swiss artist. He lives and works in Fully. Since 2006, he has been teaching at the École cantonale d'art de Lausanne (ECAL).

#### Comment of the jury:

*I liked the playful and colourful character and the humorous reference to the past of the Valais region. It also shows an interest in sustainable development to reuse visuals in an installation.*

**Vera Michalski-Hoffmann**



**Bob Calle:** *The artist's book is conceived entirely, except rare exceptions, by a single artist; reduced format, with a number of copies that can be exceed 1 000, it is of a modest price, sometimes given, and is often neither numbered nor signed.* **Dr. Maike Aden:** *An artist's book is an aesthetic and political statement. An original work of art. It is for anyone interested. It can be carried and seen anywhere, anytime, without having to buy a ticket or follow an entrance ritual. It is a sequence of spaces that can be activated to allow the unpredictable to happen. It can be created without expensive materials or production processes. It can circulate independently of institutional and political demarcations, of the value-added processes of cultural industries, of the knowledge ordering data processing system of digital capitalism. It is and can be so much more.* **Jean-Michel Alberola:** *Something that really appears to artists, like the Blessed Virgin! It is a kind of crystallization of the artist's thought at a moment; For example Monday, September 18 at 5:42 p.m., there is an artist's book that exists. An artist's book often responds to an emergency so we can say that it is a cosmic concentrate of an artist's thought.* **Philippe Apeloig:** *The artist's book is a work of art to handle, to observe with your hands.* **Véronique Bacchetta:** *An artist's book is a book by an artist.* **Alexandra Baudelot:** *The artist's book is not an object that obeys the formatted rules – so don't trust opinions that are too clear-cut and that mechanically exclude crossroads. It invites you to enter into an experience, to invent, to divert, to let go, to remain open to the intention of the artist, to the project, to step aside. The artist's book opens up spaces*

# What is an

*for play, transgression, poetry, narration, visibility and invisibility, performativity, like a place in its own right. It is sometimes a nomadic object that creates parallel temporalities, holes in reality, spaces in space.* **Carine Bienfait:** *Poles apart from precious books with beautiful bindings, the artist's book is a "free electron book" produced by an artist and his imagination, and often with an economy of means, a book which will allow astonishment by its singularity.* **Bernard Blistène:** *It would be easier to say what the artist's book is not! It is however clear that it is, above all, a work in itself and that it is what it is, to the exclusion of anything else!* **Théophile Calot:** *Work produced exclusively for the book medium. A multiple that has the possibility of being distributed. The book is an exhibition space with a long life.* **Mela Dávila Freire:** *When an artist challenges, in any way, the usual conventions of the book - one of the most universal human inventions - or plays with them by diversion, the result is almost always an artist's book. A more precise definition would be difficult to find, because, as soon as it is established, the next artist overflows it by creating an artist's book that does not meet its criteria.* **Jean de Loisy:** *Artist's book: fallen leaves of an idea on a windy day. An artist's book has only three reliable characteristics: its inventor is an artist. It can be read or glanced endlessly without exhausting its charm. It can be everything and its opposite: made by an artist or a collective. Made up of a single page or several. Made of writings or images or having neither text nor images. From one idea or many. A single copy, a few, or unlimited. Precious, cheap or free. Luxurious or not. Poetic or vulgar. Engaged or disengaged. Made of one word, several or none. Success or failure. Free or free.*

**Gustavo Grandal Montero:** *By artist's book, I mean a book designed by a contemporary artist as part of his practice, intended to be received as such. They produce or document artistic ideas by means of the book, not only as a printed physical object, but also as a distributed object.* **Thomas Hvid Kromann:** *My short definition of 'artist's book' is the one we used in Danish Artists' Books (2013): A work of art in a book format - a book as art - whereas an art book is simply a book about art. This definition excludes book-sculptures and disguised catalogs... When selecting books, criteria include interesting conceptual ideas and/or innovative use of the codex.* **Giovanni Iovane:** *The artist's book, like a work of art, teaches how to see.* **Elizabeth James:** *"The danger lies in the neatness of identification" (Samuel Beckett). Sometimes an artist's book \*is\* a book about art.* **Katarzyna Krysiak:** *My definition of an artist's book is quite simple: an artist's book is an idea, a thought taking the form of a book created by an artist. It is a work of art.* **Moritz Küng:** *There are many (paradoxical) definitions of the artist's book. My favorite comes from Lucy Lippard in a letter to Printed Matter: "Open the book. Eh ? Oh, it's by an artist. Turn the page. Be surprised. Be provoked. Buy it!" To me, the artist's book holds between its two covers an unexpected and multidimensional space that extends along the sequence of pages beyond its actual margins, its visual concept and its tactile quality..* **Raphaël Lamarche-Vadel:** *The artist's book is an artist's act/project in the shape of a book. It's pithy and a bit tautological, but I can't bring myself to define it further without losing meaning.* **Dr. Lilian Landes:** *An artist's book is art, not about art.*

# artist's book ?

*It gathers many pages of art together, acting together, reacting to each other, thus being more than their sum. All the parts of a work of art can never be seen together: The viewer thus becomes part of the artist's book, because the book imposes him a role.* **Luca Lo Pinto:** *Artist books provide insight into how artists think, shaping a specific idea that represents a very personal vision. They are alternative vehicles and spaces that offer endless possibilities for formal, conceptual, social and political experimentation.* **Vera Michalski-Hoffmann:** *The artist's book is a work of art itself, to which the artist wished to give the form of a book.* **Anne Moeglin-Delcroix:** *The artist's book is a work created under the sole responsibility of the artist and designed to take the form of a printed book in order to make art accessible to a greater number.* **Johan Pas:** *Instead of defining the artist's book, I would like to un-define it and give it an interpretation as wide as possible. I prefer to compare an artist's book to a spoon with a hole. Like a spoon, the book is a well-established and effective medium of communication, but when used in unconventional ways, we become aware of how it works and can rediscover its potential.* **Cécile Pocheau-Lesteven:** *I totally agree to the definition of Guy Schraenen's artist's book. I would perhaps specify: The "artist's book" is not an art book. The "artist's book" is not a book about art. The "artist's book" is an original, multiple, printed work of art, which explores all forms of the book (assembly of pages: bound, paperback or loose).* **Bertrand Schefer:** *An artist's book is a work of art in the shape of a book.* **Guy Schraenen:** *The "artist's book" is not an art book. The "artist's book" is not a book about art. The "artist's book" is a work of art.*



The books donated by the artists are given to the library at les Beaux-Arts de Paris.

**Fondation  
Jan Michalski**  
pour l'écriture  
et la littérature



**Association Bob Calle**  
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